

# Amateur Photographer



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Passionate about photography since 1884

## 10 commandments of **street** photography

Three **top street shooters** share their **expert tips** for great reportage photos

Philip Jones  
**Griffiths**

Major retrospective of the legendary photojournalist

**Canon**

50mm f/1.8

The new version of Canon's **most affordable prime**

## Worth the Earth

Images from **Environmental Photographer of the Year** to stop you in your tracks



**WILDLIFE WATCH** Richard Peters shows how to get perfect pictures of puffins



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you're looking for.

We know the camera you  
should be looking at.



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COVER PICTURE © RICHARD SIBLEY

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If a picture says a thousand words, then photographers have the ability to convey a lot of messages in a single shot.

Despite the fact that we're bombarded with images on a daily basis, the right photo still has the ability to stop us in our tracks – to make us laugh, cry or reflect.

In this issue we show you some images from this year's Environmental Photographer of The Year competition (pages 30-33). The

# 7days

## A week in photography

photographs portray different environments or environmental issues, and almost every photo in this year's finalists made me stop and study it. After reading the captions I've learnt a few things I didn't know before – the photographers have all conveyed their messages well. The images will be on show at the Royal Geographical Society in London from 22 June-10 July, before touring the country, so why not see these amazing shots up close? **Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© GREGORY KNOWLES

### Middle Black Clough

by Gregory Knowles  
Fujifilm X-Pro1, 14mm, 1sec at f/11, ISO 200

This image was uploaded to our Flickr pool. We see a number of landscape images, and many utilise the visual motifs of a rock in the foreground and water captured with a long exposure. However, Gregory has taken these ideas and applied them to a scene that is utterly captivating and unusual considering its Peak District location.

'The image was taken during a particularly bad cold snap, which saw

this local photographic hotspot take on a completely new form and appearance,' explains Gregory. 'I used a long exposure to blur and smooth the waterfall to contrast the jagged ice formations. The resulting image was slightly sharpened in Photoshop, but has no other adjustments.'

If you'd like to see your images in print upload them to our website gallery, Facebook, Flickr or Twitter pages.

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## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### 15mm 1:1 macro 'shift' lens

The new Laowa 15mm f/4 macro lens boasts a 110° angle of view on full-frame cameras, plus 1:1 magnification and a shift capability (on APS-C cameras). Built from 12 elements in nine groups, and using 14 aperture blades, the £419 macro lens also features an extra-low dispersion element and multi-layer 'low-reflective' coatings to reduce flare. Available in Canon EF, Nikon F, Sony Alpha and Pentax K mounts, it'll also be compatible with Sony E-mount cameras via a converter. The lens is due out 'mid to end of July'.



### Manfrotto XPRO Ball Head

Italian tripod maker Manfrotto has announced the launch of the XPRO Ball Head. Designed for use on 190 and 055 tripods, the XPRO Ball Head features a triple-locking system to help ensure camera stability and avoid 'drifting'. Also included is a levelling-bubble. The XPRO Ball Head is built to support up to 10kg. It costs from £114.95. [www.manfrotto.co.uk](http://www.manfrotto.co.uk)



### Adobe challenge

Test your powers of observation with Adobe's latest fakery-spotting brainteaser, part of its ongoing 25th birthday celebrations. The concept is straightforward: 25

images, some of which are real, some of which are not. It's up to you to sort the truth from fiction. Visit [landing.adobe.com/en/na/products/creative-cloud/69308-real-or-photoshop](http://landing.adobe.com/en/na/products/creative-cloud/69308-real-or-photoshop)



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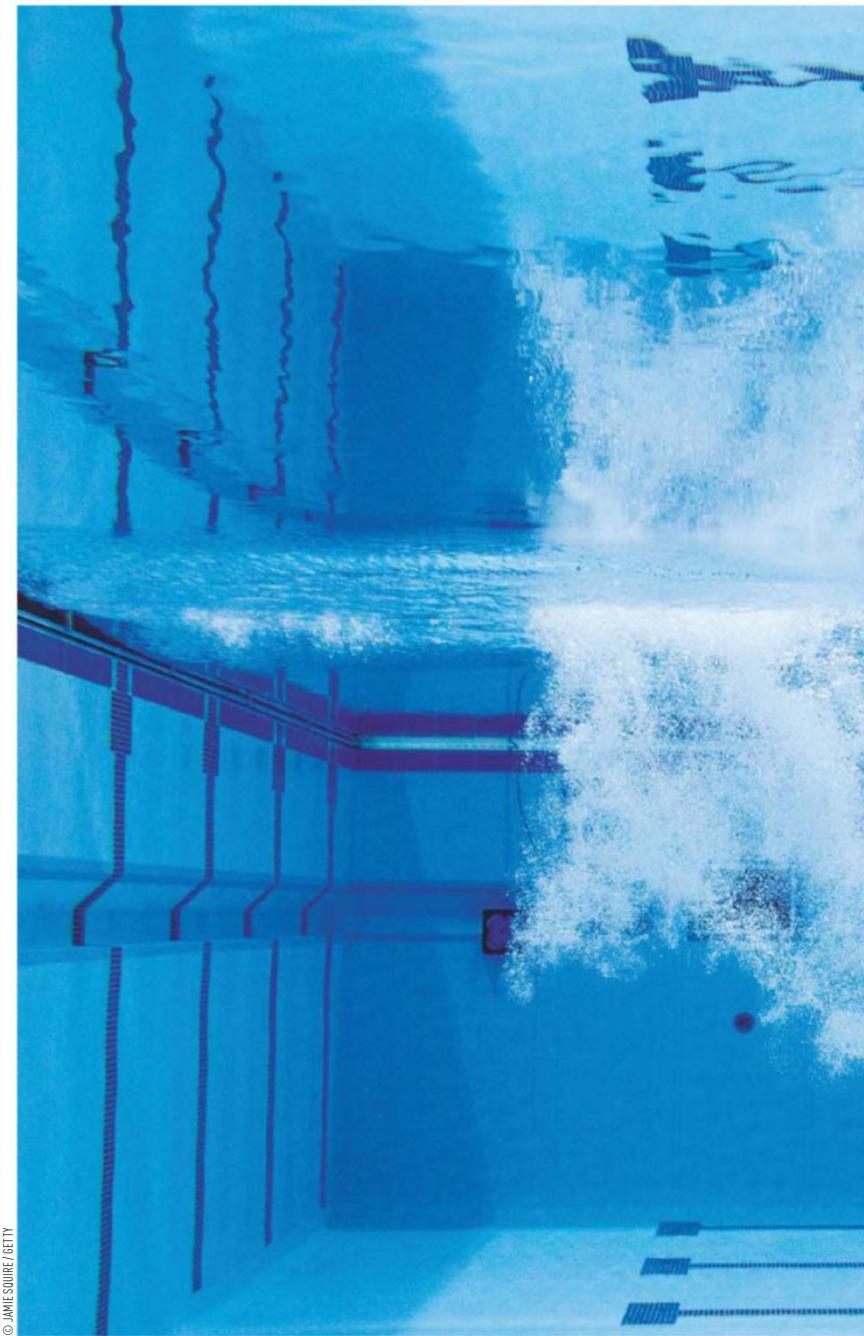


### Photographer shirks digital

Film conveys emotion and texture, and achieves a permanence digital can't, says Augusto Schillaci, an American fine-art photographer. He opted for black & white film, mainly using Ilford HP5 Plus, for a shoot to promote Shinola watches. 'I enjoy every part of the process, from choosing the film, to developing and printing it in my wet darkroom,' he says.

### North Korea 'blocks' Instagram

The secretive People's Republic of North Korea appears to have blocked access to popular social networking service Instagram within its borders, news agency Associated Press reports. Journalist Eric Talmadge said the warning appears when the app is opened on mobile phones in Pyongyang, and posted a screenshot of it on his own Instagram page.



© JAMIE SQUIRE/GETTY

## WEEKEND PROJECT

### Shoot a family event

All professional events photographers have to start somewhere. No one wakes up one day and instantly becomes an in-demand wedding photographer – it takes practice. A great way to gain experience is to photograph an event for family or friends, whether it's a birthday bash, an engagement party or christening. As long as it's an occasion where everyone is together and there's something happening throughout, you'll be able to tell a story with a series of pictures. However, we'd advise against putting yourself forward as the 'official' photographer – you'll likely add unnecessary pressure to taking photos and may end up with compromised results. Just stay back, enjoy yourself and take the best photographs you can.

**1** Set your camera's clock right. If you're going to shoot with multiple cameras or plan to edit images in chronological order, setting the clock on your camera will allow images to display correctly on your computer.

**2** Often, the difference between an average portrait and a special moment is just a split second. Holding back your shutter finger and waiting for a laugh, smile or even eye contact will result in more exciting images.



# BIG picture

The inaugural 2015 European Games

Last month saw the launch of the first European Games, otherwise known as Baku 2015. The games – held in Azerbaijan and featuring 6,000 athletes from 50 countries competing in 50 sports – are an international multi-sporting event for athletes representing the National Olympics Committee of Europe.

The event courted controversy with several news outfits reporting that they had been barred from entering fixtures. However, many journalists did gain access and here we see an image showing the beautiful display of Julia Echeberria Esquivel and Irene Toledo Carmelo of Spain competing in the Synchronised Swimming Duets Free Routine Final on day three of the games.

## Words & numbers

It is part of the photographer's job to see more intensely than most people do. He must have and keep in him something of the receptiveness of the child who looks at the world for the first time.

Bill Brandt

British photographer (1904-1983)

**3** Shoot in raw and use auto white balance to take the stress out of altering the white balance for changes of lighting. It's best to worry about this in post-production and concentrate on getting the best shots.

**4** Remember you're a guest. Don't hide behind your LCD, or obsess over checking your focusing and that you've nailed every shot. Instead, engage with your subjects and enjoy being social at this important occasion.



Candid shots often capture memorable moments better than posed settings

# 40,000

Estimated number of images Wikipedia says it would have to delete under European copyright plan to restrict photos of public buildings. *For more details, see page 6*

# Fears over EU plan to censor photos of buildings



AP is heading a campaign against controversial

European plans to restrict photography of public buildings which threaten to censor millions of amateur and professional photos.

There are growing fears that proposed changes to European copyright law will require photographers to obtain permission from architects – and possibly pay them royalties – before publishing pictures of tourist attractions such as the London Eye and the Shard, even just on Facebook.

Similar restrictions on commercial images are already in force in some European countries but, so far, not in the UK where the so-called 'Freedom of Panorama' applies.

AP has backed an open letter, drawn up by Wikipedia operator Wikimedia and published in *The Times*, which has been signed by organisations including the Bureau of Freelance Photographers and the British Photographic Council.

The letter calls on UK MEPs to vote against the proposal in Strasbourg, France on 9 July and to 'defend our right to make and use photos of public spaces'.

AP Editor Nigel Atherton said, 'This unnecessary attack on personal liberty, designed to solve a problem that doesn't exist, will fundamentally transform photography in public places. It will destroy the century-old tradition of reportage and street photography that's provided us with such a rich and valuable visual history of our collective past.'

He added, 'Moreover, it'll make it

©PHILIPPEMAN



almost impossible for anyone to take and publish photos that include buildings and landmarks, which will do irreparable damage to the hobby and profession of photography. It's a vindictive attack on our individual freedom to enjoy public spaces, and on the free distribution of information – and in the age of Google Street View it's completely pointless.'

Stevie Benton, head of external relations at Wikimedia UK, told AP that Wikipedia would be forced to remove an estimated 40,000 images if the European Parliament votes through the law.

Benton fears other sites, including Facebook, Flickr and Twitter, would be deemed 'commercial' – meaning users would need prior permission

before posting photos of landmarks.

'It's a mess... We're writing a letter to MEPs today,' said Benton who explained that 15 countries would be hit including the UK, Germany, Portugal, Spain and Greece.

He added, 'Wikipedia can only use images under open licence... We just wouldn't be able to use images of European public spaces not covered by Freedom of Panorama – even if the Shard is in the background of holiday snaps.'

Charles Swan, an intellectual property rights lawyer and a director at the Association of Photographers, told AP, 'I just can't believe this is going to happen. The feeling against this is so strong. I think it unites the whole country.'

## PETITION URGES ACTION BEFORE 9 JULY DEADLINE

AS WE went to press, more than 105,000 people had signed a petition against the controversial European plans.

The change.org petition was started by German photographer Nico Trinkhaus who called on MEPs to bring Freedom of Panorama to all European countries and provide an undertaking to 'not limit the Freedom of Panorama in any way'.

On Facebook Trinkhaus posted the following: 'This would have a huge effect on many kinds of photographers, on myself and maybe even on everyone who just shares a photo on Facebook.'

Meanwhile, the office of French MEP Jean-Marie Cavada, who first tabled the controversial proposal, claimed that no-one in Europe has yet been sued for commercial use of images not covered by Freedom of Panorama – which protects photographers in certain EU countries.

Raphaël Dorgans, the parliamentary assistant to Cavada, appeared to play down the potential impact of a change in the law.

He attacked Facebook, suggesting that the social networking site exploits users regarding photos they post and suggested

his office would support a law where Facebook itself, rather than its users, would be responsible for asking the right holders for authorisation to use images commercially, and possibly also pay them royalties.

Facebook had yet to respond to a request for comment.

To sign the change.org petition visit [www.change.org/p/european-parliament-save-the-freedom-of-photography?recruit=320523067&utm\\_source=share\\_petition&utm\\_medium=twitter&utm\\_campaign=share\\_twitter\\_responsive](http://www.change.org/p/european-parliament-save-the-freedom-of-photography?recruit=320523067&utm_source=share_petition&utm_medium=twitter&utm_campaign=share_twitter_responsive)



## Photo mystery solved

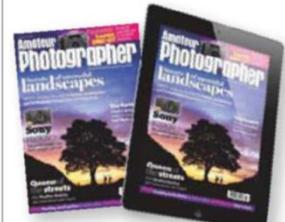
THE identity of a girl pictured in 102-year-old photos has been solved by a member of the public who came forward after the pictures were published on websites.

The mystery girl in the 1913 autochrome portraits was thought to be Christina, the daughter of Mervyn O'Gorman, the amateur photographer who took them – but research showed O'Gorman had no children.

The images were recently published in connection with an exhibition of the Royal Photographic Society Collection at the National Media Museum (NMM) in Bradford, West Yorkshire.

After seeing the shots, Stephen Riddle contacted the NMM to say he had a set of stereoscopic slides by the same photographer, Mervyn O'Gorman, passed to him by his father-in-law.

The slides' captions show she was called Christina Bevan and that O'Gorman was a family friend.



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© UTTAM KAMATI  
'Watering Melon', West Bengal, India

## Amateur wins EPOTY 2015

**AN amateur** photographer from India has won Environmental Photographer of the Year 2015, bagging the £5,000 top prize.

Uttam Kamati's winning image shows a couple watering watermelon saplings on the Teesta riverbed in West Bengal.

Kamati, a filmmaker as well as a photographer, focuses on humanitarian projects, 'transforming these endeavours into candid, touching scenes', according to competition

organisers, Atkins CIWEM.

Entries for this year's competition were judged on impact, composition and originality, as well as technical ability.

Competition judge Dr David Haley said: 'Some images immediately strike a chord, some linger in your mind... and some pose more questions than they answer, making you want to find out more.'

'As these qualities become apparent in "Watering Melon" by Uttam Kamati, the environmental significance

of this image is revealed.'

The Atkins CIWEM Young Photographer of the Year title was awarded to Dipayan Bhar, also from India, who's worked as a photographer in Kolkata for four years.

While the Atkins CIWEM Environmental Film of the Year went to Verity White for a movie highlighting the issue of litter on the Norwegian coastline.

The best images are on show in a free exhibition at the Royal Geographical Society in London until 10 July. Visit [www.epoty.org](http://www.epoty.org)

## Singer Taylor Swift accused of 'rights grab'

**AN open letter** from a photographer to singer Taylor Swift protesting that she does not offer photographers a fair deal has gone viral.

Jason Sheldon responded to Taylor Swift's successful call for Apple Music to pay its artists fairly by revealing what appeared to be an authorisation for photographers who shoot her concerts.

He describes the contract as a 'complete rights grab'. '[It] demands you are granted free and unlimited use of our work, worldwide, in perpetuity,' he said.

Sheldon told AP he was commissioned by a regional newspaper to shoot a Swift show in 2011, and that the contract issued by Firefly Entertainment Inc (affiliated with Swift) stipulated he had to agree to a single use of his images.

This would mean that a photographer [shooting] one of Swift's concerts could end up uncompensated, as they'd be



Swift recently advocated for musicians' rights

unable to sell their images on further if the original publication declined them.

Swift's management responded in a statement issued to the BBC: 'The standard photography agreement has been misrepresented in that it states that any photographer shooting The 1989 World Tour has the opportunity for further use of said photographs with management's approval.'

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### LONDON



### Wimbledon

The tournament reaches its apex this weekend, with the singles finals on Saturday and Sunday. Even if you haven't got tickets for the main event there's plenty of atmosphere to soak up and photograph, on the hill and beyond.

Until 12 July, [www.wimbledon.com](http://www.wimbledon.com)

### THE COAST



© RICHARD JONES

### Shipwrecked Mariners' Society photography competition

Photographers are encouraged to capture all things sea-related for the Shipwrecked Mariners' Society's competition.

Deadline 7 August, [www.shipwreckedmariners.org.uk](http://www.shipwreckedmariners.org.uk)



© VANLEY BURKE

### At Home with Vanley Burke

Known as the 'Godfather of Black British photography', Vanley Burke has opened the contents of his Birmingham flat to Ikon Gallery. His collection of prints and other objects related to black culture in Britain are sure to be fascinating viewing.

From 22 July  
[www.ikon-gallery.org](http://www.ikon-gallery.org)

### LIVERPOOL

#### Open 1

Six photographers explore the theme of social portraiture in Open Eye Gallery's exhibition dedicated to providing exposure to emerging artists.

Until 23 August  
[www.openeye.org.uk](http://www.openeye.org.uk)

### London Life

Part of a promotional book tour by veteran London photographer Colin O'Brien, this exhibition at The Society Club in Soho shows off vibrant and eloquent images of the city and its citizens over the decades.

18 July-1 August  
[www.colinobrien.co.uk](http://www.colinobrien.co.uk)

### LONDON



© COLIN O'BRIEN



# Viewpoint

## Lars Rehm

LG's recently launched G4 flagship smartphone is a serious alternative to the more established competition from Apple and Samsung

When Samsung launched its Galaxy S6 back in March, I was convinced it was going to be the best camera smartphone of 2015. Since then, the S6 has grabbed first place in the DxOMark Mobile rankings, confirming that in terms of image quality the Samsung is tough to beat. However, in the smartphone sector things are moving fast. LG, Korea's number-two consumer electronics maker, has launched its new flagship smartphone, the G4, making me wonder if my judgement was premature.

Like the Galaxy S6, the G4 uses a 16MP, 1/2.6in CMOS sensor that is slightly larger than the 1/3in chips found in Apple's iPhones and many other smartphones, but at f/1.8 its lens is even faster than the Galaxy's f/1.9 and the 3-axis optical image stabilisation system offers a two-degree range, making it one of the best in the smartphone business.

The contrast-detect autofocus is supported by a laser sensor, and in addition the G4 comes with a new camera feature we've not seen on



The LG G4 boasts a top-of-the-range f/1.8 lens and 3-axis image stabilisation

### 'The G4 is making me wonder if my previous judgement was premature'

smartphones before: a colour-spectrum sensor that reads infrared light in order to recognise objects and RGB information to analyse their colour. The data is then used to optimise white balance and colour processing. For those who like to capture the occasional self-portrait, a front 8MP sensor is combined with an f/2 lens.

Innovation is not limited to the camera hardware. The stock camera app has received a complete overhaul and, thanks to full support of Android 5.1's Camera2 API, offers full manual control over ISO, white balance and shutter speed, allowing for long exposures.

Additionally, you get the option to save DNG raw files, allowing for post-capture fine-tuning in Adobe Lightroom or another raw processor. At only 0.6 seconds, the camera shoots very quickly, allowing you to capture decisive moments.

To ensure you've got enough storage for those 16MP raw files and 4K videos, the G4 comes with 32GB of memory that is expandable via a Micro SD card slot.

The IPS Quantum Quad HD display offers the same 2560x1440 resolution as before, but comes with improved contrast and colour, which should make it ideal for image framing and viewing. To top things off, an optional leather back gives the G4 a real camera look and feel.

It's fair to say that on paper the G4 already looks like the current king of smartphone cameras, and a worthy alternative to the more established competition from Apple and Samsung.

**Lars Rehm** is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm

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## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Harry Gruyaert

Thames & Hudson, £40, hardback, 144 pages, ISBN 9-780-50054-448-8

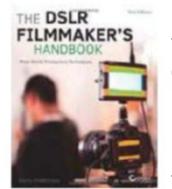


MAGNUM has certainly been delivering the goods recently. Not content with a captivating recent volume about Eve Arnold (AP 18 April) and a major exhibition of Philip Jones Griffiths (see pages 22-26) we now have a lavish tome dedicated to the European master of colour and light, Harry Gruyaert.

This is the first English-language monograph of Gruyaert's work and it is a more than generous introduction to the man's work. Harry's busy eye has travelled the length and breadth of the world, and the photographer has taken great pleasure in drawing out the striking interplay of primary colours and gorgeous light. There are some absolute gems contained within this book, opening with Gruyaert's eerie 1972 series 'TV Shots' and ending with his more recent digital imagery, a body of work that demonstrates that some photographers never lose their touch. ★★★★★

### The DSLR Filmmaker's Handbook

By Barry Andersson, Sybex, £33.99, paperback, 456 pages, ISBN 9-781-11898-349-2



PERHAPS the best virtue of the digital revolution is just how democratic and accessible image making has become to people previously denied access. It's never been easier for budding filmmakers to get out with a DSLR and shoot video to their heart's content. As a result, indie cinema is experiencing a boom, with many low-budget writers, directors and cinematographers finally able to realise their visions with (hopefully) minimal compromise. Therefore, any book that explores the fundamentals is welcome, and here we have a rather exhaustive guide. Pretty much everything you'd want to know (technically) is present and correct. Written in a clear and easily digestible way, at no point do you feel things are being skimped over. If you'd like to know more about video then you'd also do well to get yourself over to AP's new spin-off site, The Video Mode ([www.thevideomode.com](http://www.thevideomode.com)). ★★★★★

## 645Z

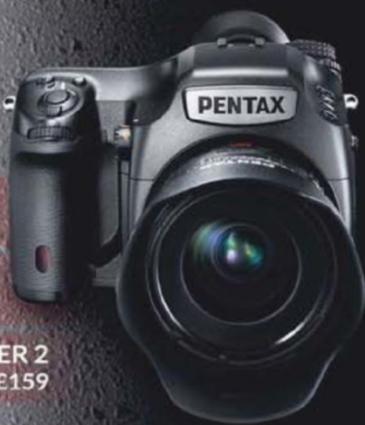
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90mm f2.8 AW SR W/C DFA	£3,599 £149.95
33-55mm f/4.5 AL SMC FA	£1,899 £79.12
25mm f/4 AL IF AW SMC FA	£3,599 £149.95
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HD DA 70mm f2.4 £479 or £23.94 PM  
HD DA 20-40mm F2.8-4 ED £659 or £27.45 PM  
HD DA 55-300mm f4-5.8 £329 or £21.93 PM  
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55mm f1.4 SMC DA SDM £649 or £27.04 PM  
77mm SMC FA f1.8 £799 or £33.29 PM  
200mm SMC DA\* f2.8 ED(IF) SDM £779 or £32.45 PM  
300mm SMC DA f4.0 ED (IF) SDM £979 or £40.79 PM  
560mm f5.6 AD EW DA £3,699 or £154.12 PM

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through to telephoto zoom.  
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12-24mm SMC DA f4.0 ED AL £719 or £29.95 PM  
16-50mm F2.8 AL (IF) SDM £829 or £34.54 PM  
17-70mm f4.0 AL (IF) SDM £449 or £22.44 PM  
18-135mm SMC DA f3.5-5.6 ED AL £379 or £22.10 PM  
50-135mm F2.8 ED (IF) DA\* SDM £899 or £37.45 PM  
50-200mm SMC DA f4.0-5.6 ED WR £209  
60-250mm f4.0 ED IF SDM £1099 or £45.79 PM

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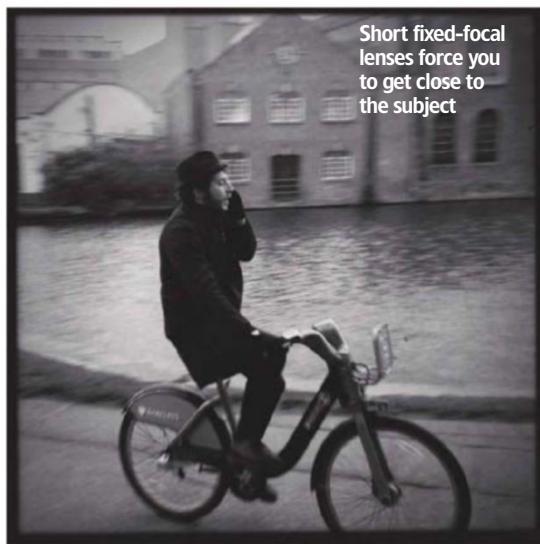
# 10 commandments of street photography

Three top photographers share  
their expert tips and insights  
on how to get the best from  
shooting on the street ➤



## Antonio Olmos

Antonio Zazueta Olmos is a Mexican photojournalist who has worked extensively in the Americas, the Middle East and Africa covering issues of human rights, conflict and the environment. He is a regular contributor to *The Guardian* and *The Observer*, and his first book, *The Landscape of Murder*, was published by Dewi Lewis in 2013. [www.antonioolmos.com](http://www.antonioolmos.com)



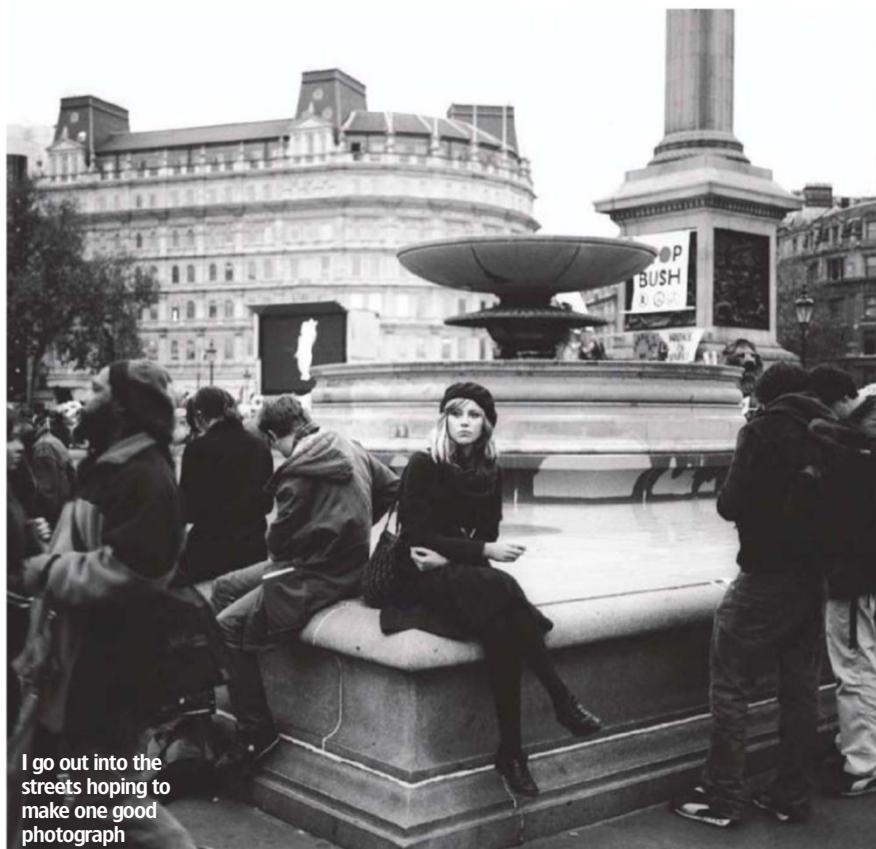
## 2 Wear comfortable clothing

First, make sure you have a good pair of shoes. If you're serious about street photography you'll be on your feet all-day long, searching for that elusive image. Many of my favourite shots have come after hours of walking. People with bad shoes tend to give up much sooner than those who are wearing comfortable shoes. It's not just the shoes, though, as you should wear comfortable clothing that reflects the weather you are working in. Cheap shoes lead to blisters – I guarantee you Henri Cartier-Bresson had good shoes. Don't carry too much gear, either – try to work with one camera and a couple of lenses. If you are comfortable and not weighed down by your kit, you will have a productive day. You should also drink lots of water and take breaks, but when you take those breaks get a table on the pavement or sit near a window. You never know what will walk by while you are sipping your latte.

ALL IMAGES ON THIS PAGES © ANTONIO OLMO



The best shots are taken when you are right in the middle of the action



## 1 Most of your photographs will suck

I always say that taking photographs is like taking notes – you take a lot of them in the hope you will make one that's amazing. A lot of people new to photography are disappointed by how many bad pictures they take. Well here is a little secret: everyone, even pros, take lots of bad images. Like a writer with piles of notes, the photographer must learn to edit his or her work and sift through a stack of pictures to look for that one strong image. I go out into the streets hoping to make one good photograph. Most of my images are a disappointment. Sometimes I try things and they just don't work.

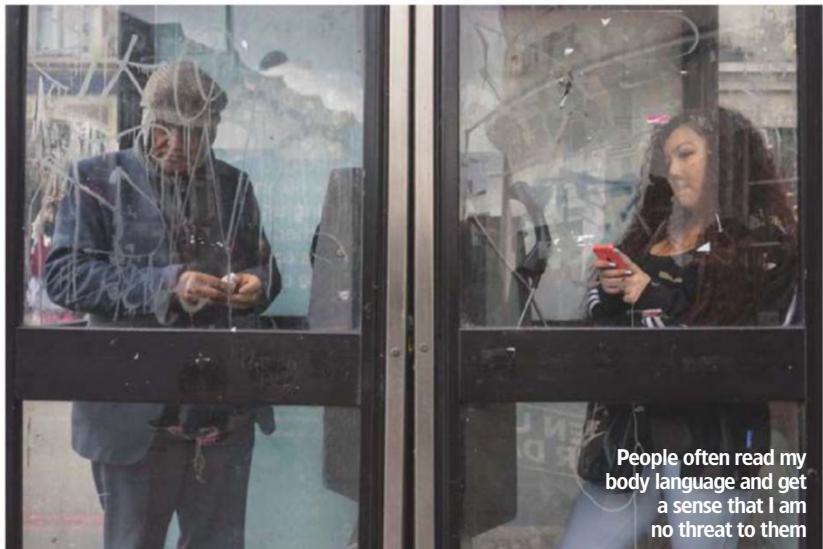
Photography for me is about learning to live with constant disappointment. If photography was easy, every image we take would be brilliant. Photography is hard because that great image is very difficult to get. When you do street photography you are working in an environment that you have no control over. People will get in your way, the image will be gone before you raise your camera to your eye, the light will change or you will get the focus wrong. A million things will not work when trying to take an image. A great image from street photography comes from perseverance, patience and complete focus on the task at hand.



### 3 Use short lenses

In my opinion, truly great street photography is shot on 50mm, 35mm, 28mm or 24mm lenses. The 35mm is my favourite, whether it's fitted to my Leica, Sony or my Canon. In fact, I wish I had a zoom that went from 35mm to 50mm and nothing more, but those pesky lens manufacturers just won't listen to me.

Zooms for the most part are not good for street photography. You need to think and see like the lens on your camera. If you shoot with just one lens you will learn how the image will look. Short fixed-focal lenses also force you to get close to the subject. And that immediacy is what makes great street photography. You feel like the photographer is right in the midst of the action. Zooms make you lazy. You stand around and zoom in on the world instead of getting in the thick of it. Zooms are also heavier and bigger than your average fixed-focal-length wideangle or normal lens. They make your camera stand out, so you're more likely to get noticed when you're trying to be discreet. Zooms are heavier and your neck and shoulders will suffer, while fixed-focal-length lenses are lighter and smaller, which is essential in street photography.



People often read my body language and get a sense that I am no threat to them

### 4 You have to like human beings

If you don't like people and think most of them are complete idiots, then I suggest you steer well clear of street photography. I find human beings endlessly interesting. I love the way they move, I love their faces, I love the way they dress, I love how they interact with the urban environment – in fact, I love everything about them. It's a joy taking their pictures, and I truly believe people can see that about me. They also read my body language and get a sense that I am no threat to them.

If you walk around taking photos in the street, constantly worried about getting mugged or questioned about what you are doing, you are going to give others the sense that you are not comfortable.





## Jerry Webb

Jerry worked in publishing as a designer, followed by a number of years as an art editor with EMAP. In 1988, he turned freelance and has remained so ever since. Despite moonlighting as a photographer during his publishing days, Jerry took up photography for himself in 2007 after buying a Nikon D80. He shoots mainly in monochrome around Brighton and Hove. [www.jerrywebbphotography.com](http://www.jerrywebbphotography.com)



Close-up shooting can still create a very candid look

## 5 Proximity

How close you are to your subject can be significant. Good street work requires a reasonable wideangle lens and using one usually demands that you are fairly close. The closer you are, the more involved with the subject you become and the more involved the viewer will feel when looking at your photographs.

I use a 12-24mm lens, usually around the 12mm mark, meaning I tend to work pretty close a lot of the time. Experience tells me what will appear on the image without making myself conspicuous by looking through the viewfinder. Adjusting the camera settings is another way of making yourself conspicuous, so set them before you begin taking photographs and leave them. With confidence comes a willingness to get in closer and perhaps even to use fill-in flash.

Working closely does not necessarily prevent you from shooting candids, which can be shot with the full knowledge of the subject. Although contact does not constitute pure street photography for many, interaction does not prevent you getting strong images. Sometimes you have no choice, so don't be afraid to ask. Talking with your subject can provide you with valuable time to think about what you want and the opportunity to direct. Some of my best pictures are of people who have consented to be photographed, but they are taken just before they think the session has started or just after they think it has finished. I then capture completely natural moments – often from positions too close for true candid photography.

ALL IMAGES ON THESE PAGES © JERRY WEBB



Groups create natural foregrounds that allow you to lead the eye into the photo



Interaction does not prevent you from getting strong images



Don't be afraid to shoot into the light

## 6 Working with different planes

Many of the best street photographs have both foreground and background interest – one can feed off the other. Success in achieving this requires patience and sharp intuition, but it can give a powerful dynamic to your photograph. If the foreground relates to the background this can help to create a good narrative, or perhaps a great juxtaposition. Either way, leading the viewer's eye around the photo adds depth and interest.

Although snatching images on the street that work like this involves good instinct and a degree of luck, you can improve your 'luck' with some foresight and planning. On a simple level, find an interesting background – this can be anything from a poster to a shop front, bold typography or a group of people – and just wait for something to happen. This is the patience bit. Experience will tell you what works best. I find that having something in mind often helps, but also try keeping your options open for something more spontaneous, as many of my favourite pictures are catching the unexpected. Occasionally you get lucky and find an accidental, but witty, connection between the foreground and background during processing. Sometimes there needs to be no connection at all; simply having movement or interaction on two planes (or even three) of the picture can make a striking photograph.

Close proximity to crowds or being in a group creates natural foreground and background interest if you are using a wide lens. This has a deeper depth of field, making focusing easier. Purists may object to the natural distortion of the lens, but it can add drama and tension.



## 7 Choosing your environment

Being a street photographer or just taking candid pictures can be stressful at times and difficult to conceal, so the environment you choose to work in plays a major part, whatever your experience may be and however good your technique.

Selecting where you photograph is absolutely key in street photography. Location can not only dictate the style of pictures and how you go about creating them, but it also affects how you and those you are photographing are feeling.

Choosing your local area gives you a number of advantages. It gives you the benefit of local knowledge, a feel for where to look for pictures and an understanding of the people, plus maybe a little added confidence. Investigating new locations can bring added excitement and inspire new ideas, but returning to the same location and using both your experience and knowledge of the location can pay great photographic dividends.

As a general rule, the busier the environment the easier photography can be and the more picture opportunities there are available. After a while you develop an instinct for whether the location will be fruitful or not. Public or sporting events, or tourist areas, are ideal for people photography and particularly suited to the novice or those lacking confidence. You will usually find a greater acceptance and a relaxed attitude to photographers, and often such places are full of other people taking pictures. This makes it so much easier to blend in and provide you with a more relaxed photography experience.

One of my most successful (and lazy) techniques is to find a seat in a busy street or shopping area and just sit there with a camera. I let the subjects come to me and wait for groups of people, movement, unusual dress or just interesting interaction, often buying myself an ice cream or a drink. Looking relaxed while taking photographs in public helps to avoid attention. Nervous photographers are always more visible. If you find a good location, be patient and take plenty of shots as it may be a while before you find something better.



Simply having movement or interaction on two planes (or even three) can help to create a striking photograph





## Rupert Vandervell

Born and based in London, Rupert's photographic style is highly representative of his personality. He's always been obsessed with clean lines and the geometrical appearance of things. Through

the lens he finds people captivating and his work explores our relationship with the world and how we interact with our environment. [www.rupertvandervell.co.uk](http://www.rupertvandervell.co.uk)

### 8 Shoot at night

I love to shoot at night, especially during the winter months when good daylight is scarce and it starts to get dark around 5pm. I will sometimes spend hours on the streets at night. If I'm shooting for a specific project, I will have in mind a place that I hope will provide the right kind of scene and then work in and around it.

The one great thing about night photography is that the light is always the same and it doesn't matter what the weather's doing. In fact, if it's wet you'll have much more to play with in terms of atmosphere. Places look very different under the streetlamps and an area you might not have considered for street work may suddenly become a good hunting ground.

I treat night shoots in the same way as I do day shoots, and to make it work you need at least one good light source. I try to choose areas that have at least one main streetlamp, which will hopefully define the area where I want to work. From there I find the best viewpoint to balance the scene regarding light, shadow and subject.

Additional lighting can come from car lights, reflections and shop windows. I'm never too bothered about getting a technically perfect shot at night. What I am looking for is the right atmosphere. You will be shooting with a higher ISO and a certain amount of grain is inevitable, which is often what helps to make the shot more authentic. People in the city become more isolated at night as there are fewer of them around and the mood is completely different to during the day. I've always been fascinated by the film noir look – those wonderful figures in hats and overcoats emerging from deep shadows at night always inspire me.

If it's wet you'll have much more to play with in terms of atmosphere



A smaller camera is much easier to conceal and you won't be advertising what you're up to



Between shots you can hide your camera under your jacket or in a pocket as you move into position

### 9 Use a small camera and carry only the essentials

When I go out to shoot, I want to feel like I'm one of the crowd, and blend in and remain anonymous. The last thing I want to do is to draw attention to myself. I see guys lugging bulky and heavy-looking cameras and gear around with them and wonder how they manage. For street photography, carrying too much gear around with you is a mistake. It's tiring and restricts your movements. I can be out for hours at a time and I may get tired from constantly being on my feet, but never from carrying a heavy camera bag. A smaller camera is easier to conceal and you won't be advertising what you're up to. Between shots you can hide it under your jacket or behind you as you move into position – sometimes it's all about stealth. I remember seeing Joel Meyerowitz shooting on the streets of New York. He moved like a cat. You wouldn't know what he was up to until it was too late and he'd got the picture.

There are so many great small and lightweight cameras around. I use an Olympus OM-D E-M5 with a 20mm lens. It's fast, small and very light. I prefer to use my feet to do the framing and get myself into the right position for the shot. Street shooting is about being in the right place. If you are more mobile, you'll give yourself a better chance.



ALL IMAGES THESE PAGES © RUPERT VANDERVELL

## 10 Be patient

You may find a place that you think will be the perfect setting for a shot, but something isn't quite as you want it. The light may not be right or perhaps people haven't yet walked into the frame. Some photographers are too ready to move on if they don't immediately see something to their liking.

It's not just about looking at what's in front of you, as you have to look right into a scene to see its potential. A slight movement to the left or right, or moving in closer, can reveal a whole new dimension to a shot.

I will always stay with an area if I think it might yield something. I get more excited by the minute at the prospect of capturing just what I have in mind. I love watching how the light plays with a scene. I've learned to be very patient and I won't leave until I think I've got the best I can. The light can change very quickly depending on the time of year, and I have watched shadows sliding into new positions to create a completely different feel.

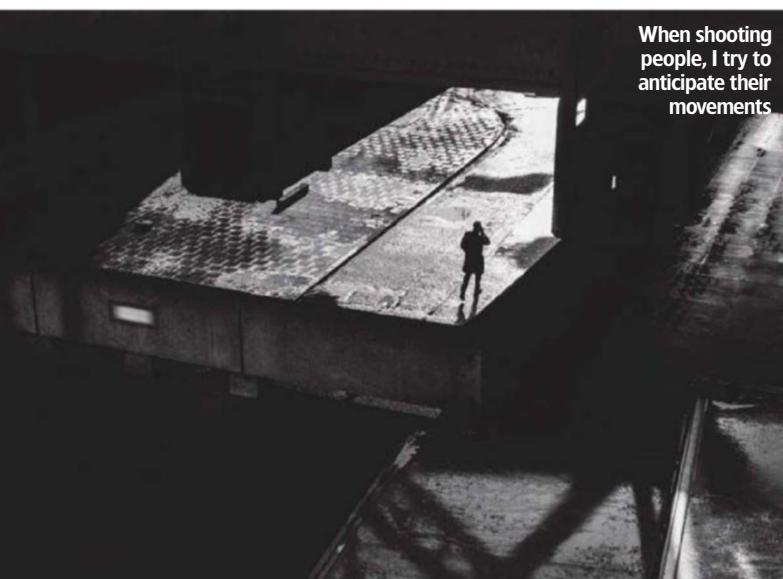
When shooting people, I try to anticipate their movements and how they might feature. You need to be ready and poised for that moment when they hit the right spot.

If you're lucky and you've combined the perfect light with everything else, then you'll feel happy that you waited around to get it. Good shots come to those who wait.

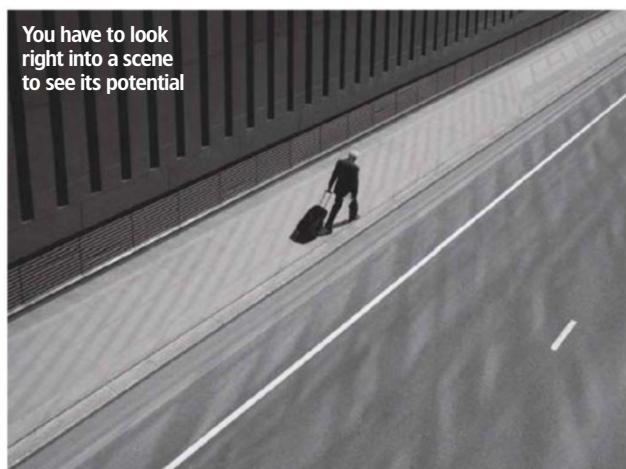
Light changes very quickly depending on the time of year, and shadows slide into new positions



When shooting people, I try to anticipate their movements



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## LETTER OF THE WEEK

### It's in the bag

Billingham, ONA, Domke and Think Tank are all very good camera bags, so the internet and numerous online surveys reliably inform me. Yet for the majority of amateur photographers like myself, these are the Leicas of the camera-bag world and realistically such an outlay is not justifiable or simply not financially possible.

So I'd like to give a shout out to the 'budget' end of the market. For well over a year now I've owned, and used every day, a messenger-style canvas bag branded with the name Courser (sometimes advertised as Koolertron).

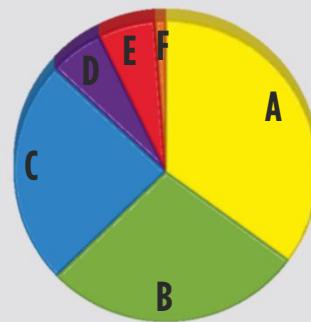
Yes, the canvas has faded in places, but it's still strong with no signs of fraying. The stitching is still intact, and all studs and buckles are still sound and in perfect working order. It also came

with padded inserts. The purchase price was £24 including p&p, and it's large enough to carry everything I need plus my essential copy of AP.

Checking the same online retailer, the bag is now £37 with free postage. And when the one I have now finally gives up, I'll have no hesitation in buying another!

**David Richards, Dorset**

**It's important to make sure that your camera gear is well protected and safe, but just as you can spend £5 or £500 on a shirt that at its core serves the same function, so you can on a camera bag. There are some great products available at great prices, and we're often surprised at just how good value some items are** – **Richard Sibley, deputy editor**



### In AP 20 June we asked

Do you still have your first-ever camera?

### You answered

A Yes I still have it, but I never use it	35%
B No it's long gone and I'm not bothered	28%
C No it's long gone, but I wish I still had it	24%
D Yes, I still have it and use it	6%
E Yes I still have it, but hardly use it	6%
F Yes I still have it, but don't know where it is	1%

### What you said

'I still have the Kodak Brownie 127 my parents bought me for my 10th birthday. Nowadays the spec isn't up to my requirements and you just can't get the film for it' 'This is ancient history, can't remember what it was or what became of it – it was over 50 years ago' 'Would I want my first camera today? No! Give me a decent digital camera any day. I do still have some pictures from it though, not necessarily the best but they have nostalgic value' 'No. It was a Lomography Diana F+ camera kit. It cost next to nothing in the '60s, with flashgun and half a dozen flash bulbs. They still make them, but they go for ludicrous amounts these days'

'I still have, and use, my Dad's Kodak No 2 he bought in 1926, it was the first proper camera I used in the '60s'

### This week we ask

Do you own a 50mm lens?

**Vote online** at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the camera



**Every other week** we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to [www.facebook.com/Amateurphotographer.magazine](http://www.facebook.com/Amateurphotographer.magazine). Forum members can also enter via the forum.



The 20 June issue's cover is from 18 October 2008. The winner is Kristof Donné from Geel, Belgium whose correct guess was the first drawn at random.



Shadow portraits featured as the *Weekend project* in AP 20 June

photographer and reader of AP for nearly 70 years. Perhaps it explains why Roger is a successful professional photographer, whereas I remain a stumbling (albeit happy) amateur.

**Graham Peglar,  
Cambridgeshire**

## Camera hunt

I recently embarked on a similar search to Andrew Sanderson for his green Pentax SP500 35mm camera (*My life in cameras*, AP 13 June). My sister-in-law is a professional photographer in the Czech Republic, and recently celebrated a big birthday. She's long been pining for her Pentax K1000, even though nowadays she's fully 'digitised'. So it wasn't hard to think of a suitable birthday gift for her.

Finding one on eBay wasn't too tricky, but finding one that looked as though it might actually work was a little more difficult. Eventually, I stumbled on one being sold by a chap who recovers cameras as part of his business, and it's now in the Czech Republic being put through its paces by its delighted new owner. Happily, apart from the meter needing a new Wein Cell battery, it's proved fully functional.

**Tony Turner,  
Cambridgeshire**



Printers may be relatively cheap, but inks are expensive

## Pricey prints

As a 12-year-old I watched my dad drop a sheet of photographic paper into a dish of developer. When the image appeared I was absolutely mesmerised. It wasn't long before I set up my own darkroom, which after nearly 20 years I reluctantly abandoned when I bought a DSLR two years ago.

Now, however, after buying an Epson Stylus Photo 1500W printer, the magic of making prints has come back into my life. A great shot cries out to be seen in a frame on a wall, not left to only ever be viewed on my PC or to languish on a portable hard drive. Results from the Epson are great, but they don't half come at a price.

Greed is a strong word, but printer inks are often referred to as 'liquid gold'. It's a no-brainer that many photographers horrified by

the cost of inks won't buy printers. So manufacturers only have themselves to blame. They should be promoting the art of printing. Instead, they're simply scaring off would-be customers.

**G Durrant, Tyne and Wear**

**Yes, inkjet inks are expensive and, as I'm sure you know, that's largely because printer manufacturers use the 'razor-blade model' of selling printers cheaply and making a profit on ink. It's worth working out how much a print will cost, and factoring in the cost of the printer, then comparing this to getting one-off prints made at a lab. It's also worth remembering that enlargers, trays, safelights, masking easels, chemicals, toners and photographic paper weren't cheap, either – Richard Sibley, deputy editor**

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## Surreal macro insects



Vivid colours and extreme detail – we look at how to take creative close-up shots of the small lifeforms around us

## Leica Q

It's a new product line for Leica, and may be the company's best digital camera yet

## Master depth of field

Mark Bauer shows how to get front-to-back sharpness in your landscape images

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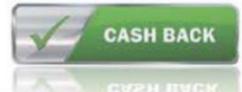
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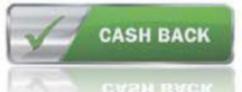
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# Exposing the Face of War

With the rise of citizen journalism and social media, people have greater exposure to pictures of conflict than ever before. There are fears from some that, perhaps, the increasingly graphic nature of these images has desensitised us to what we are seeing. At the time that Philip Jones Griffiths' Vietnam photographs were taken, however, they were some of the first to show the public the full extent of the horrors of war. What strikes you now, looking back through the archives, with our more jaded eyes, is how shocking and moving they remain.

It's no wonder that Griffiths' first book on Vietnam, *Vietnam Inc*, published in 1971, is regarded as one of the pivotal photojournalism books on the period. His natural instinct for communicating emotion and meaning shines through every

**Philip Jones Griffiths'** images portray the realities of the Vietnam War. **Will Troughton**, curator of a current exhibition of Griffiths' archive, talks to **Karen Sheard**

frame: a young boy cries over the body of his sister; a farm worker looks up to see armed soldiers advancing towards his field; an old man, bandaged stumps jutting towards us, gazes into the distance with dignity and serenity.

**Top:** Quang Ngai, Vietnam, 1967. A US soldier observes a woman and child during a routine 'search-and-destroy' mission

'I think the book is an inspiration to anyone who's trying to be a photojournalist,' says Will Troughton, curator of the National Library of Wales, who was tasked with exploring Griffiths' archives for the current exhibition called *A Welsh Focus on War and Peace*. 'You can go through the book time and time again and realise none of the pictures are there as a filler,' adds Troughton. 'Every one is there to put a message across.'

## Creating a narrative

What Griffiths does so well is use framing, juxtaposition and human expression to create a story in each image and help you connect with what you're seeing. The captions are integral in enhancing this narrative and evoke a feeling of immediacy. A young Viet Cong boy lays dying: the caption tells us he fought for three days with his intestines strapped to his body in a cooking bowl. A child chained to the bed goes berserk whenever he hears helicopters pass by: he is reminded, we are told, of when his mother was shot, dropping him from her arms. Young Vietnamese patients lay in hospital beds, their



Older soldiers  
who missed  
their families  
often befriended  
children and  
sometimes dogs

expressions calm, but Griffiths explains they are not healing fast enough and so have been left there to die.

'The captions tell you so much,' says Troughton, 'and help to inform you far more about what's going on. By giving you context, these descriptions allow you to relate to the photographs far better.'

What makes his images most striking is his ability to capture the deep-seated calm and dignity of the Vietnamese people in the face of horror. Griffiths had a great affinity with the Vietnamese, seeing in their quiet rural ways echoes of the people he grew up around in Wales.

'I think it was because they were both rural agrarian communities,' Troughton tells us, 'but in both he said there was a sense that you took everything in, but kept it close to your chest. I think what makes his pictures special is that the people he portrays are always allowed to retain their dignity, even when they're suffering.'

Although many of his images show the American soldiers as an impersonal force, juxtaposed against the shock and fear of the rural Vietnamese population, others do portray sympathy with the soldiers, showing their vulnerability and acts of kindness.

'I think he sees the GIs as victims too,' Troughton says, 'because they were kids, 18 or 19 years old, from farms and factories, being given a gun and sent off to fight against a very experienced guerrilla army in the form of the North Vietnamese. In the 1950s they kicked out the French with their guerrilla tactics,

**Right:** This guerrilla fighter had just thrown a grenade, killing one member of the platoon and wounding two others. In the resulting fracas, he too was killed

**Far right top:**  
The battle for  
Saigon, 1968

**Far right middle:**  
American GIs  
often showed  
compassion toward  
the Viet Cong. This  
sprang from a  
soldierly admiration  
for their dedication  
and bravery

**Far right bottom:**  
Pity the poor  
fighting man in  
Vietnam. The  
problem was always  
too much water or  
too little

**Below:** US policy in  
Vietnam was based  
on the premise that  
peasants driven  
into the towns  
and cities by the  
carpet-bombing of  
the countryside  
would be safe



so they'd been fighting for the best part of 20 years.'

### Changing opinions

Although he may not have blamed the GIs themselves, some of Griffiths' pictures do have an anti-American slant: a fact that didn't always help him get commissions. However, his book had a great effect on the American people. The tide of war was already changing, but his pictures, and ones

like it, helped visualise what was really going on in a way words alone could not. Troughton says: 'I think it was a contributing factor that there was this book here actually showing people what they were perhaps hearing or being told by GIs coming back, but the book laid it out on page after page, 300 photos, really showing people what was going on.'

Many of the images the public had seen were in some way censored, says Troughton, sometimes by the photographers themselves, in order to get their images published. 'He was coming from a different angle,' he adds. 'Most of the pictures that were being published showed the American point of view – how the Americans were winning the war and how bravely the GIs jumped out of helicopters. When it came to Griffiths' portrayal, he was showing what was happening on the ground to the ordinary people who weren't combatants, but who were caught up in this. It's an aspect that I think had been overlooked. It shocked people when they saw what was really happening.'

### Getting the shots

But getting the images wasn't easy. Travel to Vietnam was expensive and Griffiths had to pay for the trip on the back of other commissions. One scoop, on a trip to neighbouring Cambodia where he spotted Jackie





Kennedy on a clandestine holiday with Lord Harlech (a former British Ambassador to the US), helped pay for much of his needs.

Griffiths faced challenges travelling around a war-torn landscape. 'The US did provide facilities for photographers,' says Troughton, 'of course he [Griffiths] kept fairly quiet about his real reasons for what he was doing. As far as they were concerned, he was just another photographer.'

Many of the other press would not leave Saigon, getting their briefings from the US military, but Griffiths didn't believe the official line. He was one of only an estimated third of the Saigon press corps who did go out, claiming to have visited every province in Vietnam on his own to find out what was going on, often in dangerous situations. Troughton recalls finding one slide in the archive, that simply says: 'Hué, the city where I nearly got killed.'

Many of Griffiths' images are taken in the midst of danger, sometimes showing people in the process of dying or who were killed soon after. With little ability to intervene, Griffiths also had to deal with the horrors of what he saw. He would often recount in interviews years later that he still suffered flashbacks, although at the time he was able to disconnect.

'Griffiths says when he had





## Framing

A LOOK through Griffiths' contact sheets is quite revealing, and gives an insight into how he composed his pictures. He claimed he only ever put the camera to his eye for three seconds to take a picture, and believed good composition on its own wasn't enough to make a shot – it also had to have strong content.





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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

# WILDLIFE WATCH

# Atlantic puffins

Atlantic puffins are now at the height of their activity and can provide a memorable photographic experience, as **Richard Peters** explains



Tracking puffins from a distance and picking your moment carefully makes flight shots easier  
Nikon D800, 600mm, 1/4000sec at f/7.1, ISO 800



A puffin takes a rest among a sea of green on Skomer Island, south-west Wales  
Nikon D800, 600mm, 1/1000sec at f/6.3, ISO 125

ALL PICTURES © RICHARD PETERS

## KIT LIST



### Lenses

Due to the close proximity you can get to puffins, you'll be able to photograph them with everything from a wideangle to a telephoto, so bring whatever you have.

### Gimbal head

For flight shots especially, the ability to pan quickly is essential. Without a properly counter-balanced gimbal, flight shots could be incredibly difficult and tiring on your arms.



Puffins are found around the north and west coasts of Britain

## About the Atlantic puffin

The distinctive puffin, with its comical colouring, is a firm favourite with both photographers and bird lovers

- **Location** Breeding colonies are found in North Yorkshire, Northumberland and Wales, plus the Isles of May, Shetland and Orkney.
- **Size** Around 28-30cm (11-12in) tall, with the male generally being slightly larger than the female
- **Nest** Puffins nest in burrows underground
- **Diet** Fish, with a particular taste for sand eels
- **Population** There are an estimated 590,000 breeding pairs.



### Richard Peters

Richard Peters is a UK-based wildlife photographer whose passion stems from watching natural history documentaries in his youth. Now his photographs and articles are published regularly, and his images have won numerous awards.  
[www.richardpeters.co.uk](http://www.richardpeters.co.uk)

PUFFINS are particularly enjoyable birds to spend time with. Aside from their unmistakable appearance, they appear full of character and humour. Watch as they speed through the sky, flapping their wings at an impressive 400 beats per minute at up to 55mph, before landing and then, in complete contrast, waddling around awkwardly on the ground before disappearing down a burrow and out of view. Furthermore, many breeding colonies are accustomed to human presence, making them easy to photograph.

## Habitat

Puffins favour cliff-top nesting sites, where burrows close to the cliff edge allow for easy take off and landing, as well as a speedy retreat to safety from other birds that mob them when they're bringing back food for their young. The burrows are packed very closely together, which means any nearby footpaths must be strictly walked on to avoid potentially collapsing the ground. However, the picturesque colony settings also mean there's never a lack of beautiful scenery, making every puffin experience a memorable one.

## Best time to shoot

Although they spend half their life at sea, puffins are actually very easy to photograph in summer. This is because they return to their breeding colonies from March onwards, and once their eggs hatch they become very active as they fly back and forth from sea to burrow with food for their young. The height of this activity is between May and July.

## Shooting advice

### Mind your step

Puffins are very small and show little fear of man. This makes them easy to get close to and photograph, but it also means care must be taken as burrows can often be at the edges of pathways. A poorly placed tripod leg, or hastily stepping as you spin the camera round, could result in injury of any inquisitive birds that have decided to wander under your feet en route to and from their burrow while you are looking the other way.

### Dress for the occasion

The very nature of puffin colony locations means the weather is often changeable. Sometimes it can be cold, wet and hot in the space of half an hour, depending on the coastal weather. The right clothing will ensure you're able to keep comfortable and really concentrate on taking photographs.

### Time of day

On some breeding colonies, such as the Farne Islands in Northumberland, the sky can be filled with thousands of birds at any one time.

However, depending on which colony you visit and when, you'll be limited to the time of day you can gain access to shoot. For example, the Farne Islands will only allow access well after sunrise, with mainland departure way before sunset. Unfortunately, for those wanting that warm golden light, it's not possible at this spot. Skomer Island, however, will allow overnight guests, but you must book at least six months in advance to guarantee you'll get accommodation. Many of the access restrictions for day-trippers to Skomer Island also apply to those who visit the Farne Islands.



An APS-C format DSLR with long telephoto and teleconverter was used to capture this shot  
Nikon D7000, 600mm with 1.4x teleconverter, 1/500sec at f/8, ISO 450



**Rizalde Cayanan**  
**'Sandstorm in the city'**

Kuwait, 2011

There's something near-apocalyptic about this incredible scene captured in Kuwait back in 2011. Kuwait is a city subject to dramatic heat and weather conditions, not least among them the awesome displays of the regular sandstorms. By choosing to frame and compose his scene in this way, Rizalde has given us a good sense of the vast scale of the storm as it covers the city in a rich red blanket of sand.

# Life on earth

We take a look at some of the incredible images shortlisted for this year's **Environmental Photographer of the Year** awards

**T**he Environmental Photographer of the Year competition has always been a hotbed of incredible and, at times, almost overwhelming images, and here we look at some of the shortlisted

photos. The 111 images were chosen from more than 10,000 entries by amateur and professional photographers of all ages from 60 countries. The overall winner of the £5,000 award, which was set up in 2007 by the Chartered Institute

of Water and Environmental Management (CIWEM), has just been announced (see page 6). This year the grand prize went to Uttam Kamati for his inspiring image 'Watering Melon'. To see the rest of the winners visit [www.epoty.org](http://www.epoty.org)



**Kazi Riasat Alve 'Collecting Crabs', Satkhira, 2014**

Kazi is an award-winning documentary photographer from Bangladesh, who is particularly interested in photographing people living off the land and the consequences that can occur when that land erodes or disappears altogether. In this strong portrait shot, we find a gentleman by the name of Majid on his way to market after collecting crabs. Shooting from such a low angle has given the subject real dignity and poise. It has also meant the blue sky contrasts beautifully with Majid's skin.

**Luca Catalano Gonzaga****'The Devil's Gold'**

Indonesia, 2014

We recently ran a story about German photographer Kevin McElvaney (AP 16 May), a photographer who documented the sulphur miners who risk their health every day to work in East Java's Ijen volcano. Here, in Luca Catalano Gonzaga's image, we see these same individuals walking through toxic fumes to earn a meagre living. This particular image goes some way to show the hostile environment these men face every day.

**Hoang Long Ly**  
**'Fishing Net Checking'**

Vietnam, 2014

Hoang's images are notable for their sincere degree of optimism about the human spirit and our ability to engage and be at peace with our environment. This beautifully composed image shows, as the title suggests, a fisherman checking the nets that will hopefully capture him a hearty bounty of fish. This is an image that has so much going for it. The light hitting the nets is a particularly beautiful sight, as are the ghostly breaths of mist to the left. It's also hard not to be amazed by the design of the fishing mechanisms themselves.

**Carlos Ayesta and Guillaume Bression**  
**'Retrace Our Steps'**

Fukushima, 2014

This image by French duo Carlos Ayesta and Guillaume Bression is part of a wider project that began two or three years ago. The pair felt compelled to respond to the series of disasters that beset Japan, most notably the 2011 Fukushima Daiichi nuclear power plant tragedy that contaminated several parts of the country. Here we see a woman (actually an actor) moving through a real abandoned food store as she searches for her groceries among the spoiled food and potentially contaminated displays.



### Eduardo Leal

#### 'Plastic Tree #20', Bolivia, 2014

It will probably stagger you to hear that the world consumes one million plastic bags every minute. In fact, they were found by the *Guinness World Records* to be 'the most ubiquitous consumer item in the world'. They are also one of the central sources of pollution worldwide. Here, Eduardo effectively communicates the distances these pollutants can travel on the wind as they spread like an infection.



### Jashim Salam

#### 'Life in Tidal Flood 3', Bangladesh, 2014

This image of a barber's shop in Bangladesh is perfectly exposed and composed. It's not often that you see an electrical enclosure as a vital compositional element in an image. In addition, the balance of light and shadow has framed the image perfectly, drawing our attention to the action in the shop window. In a strange way the bicycles out front act as rather unconventional leading lines, again shifting our gaze to the interior.





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With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

## Gary Turner, West Yorkshire



Landscapes and architecture feature most prominently in Gary's photographs. 'Working in black & white really allows the details to be captured,' says Gary. 'Removing the distraction of colour allows me to place the emphasis on the lines, shapes and details in nature and in man-made structures.' Gary was recently introduced to street photography, which he sees as a fantastic opportunity to capture new images. He would also like to introduce a little more colour into his portfolio.



1



### Under the Humber

1 Gary has produced perfect symmetry in this near-abstract representation  
Canon EOS 7D, 10-20mm, 1/60sec at f/8, ISO 100

### Roker Rough Seas

2 This scene was a perfect opportunity to experiment with a 10-stop ND filter  
Canon EOS 7D, 10-20mm, 25secs at f/8, ISO 100, tripod, ND filter, remote trigger

### Hepworth

3 Gary has achieved distinct leading lines  
Canon EOS 1000D, 18-55mm, 1/250sec at f/5, ISO 100

3

4

5

### The Folly

4 This is a beautiful image of an iconic structure at Castle Hill in Huddersfield. As Gary says, the cloudy sky was perfect for a long exposure  
Canon EOS 7D, 10-20mm, 60secs at f/16, ISO 100, tripod, ND filter, remote trigger





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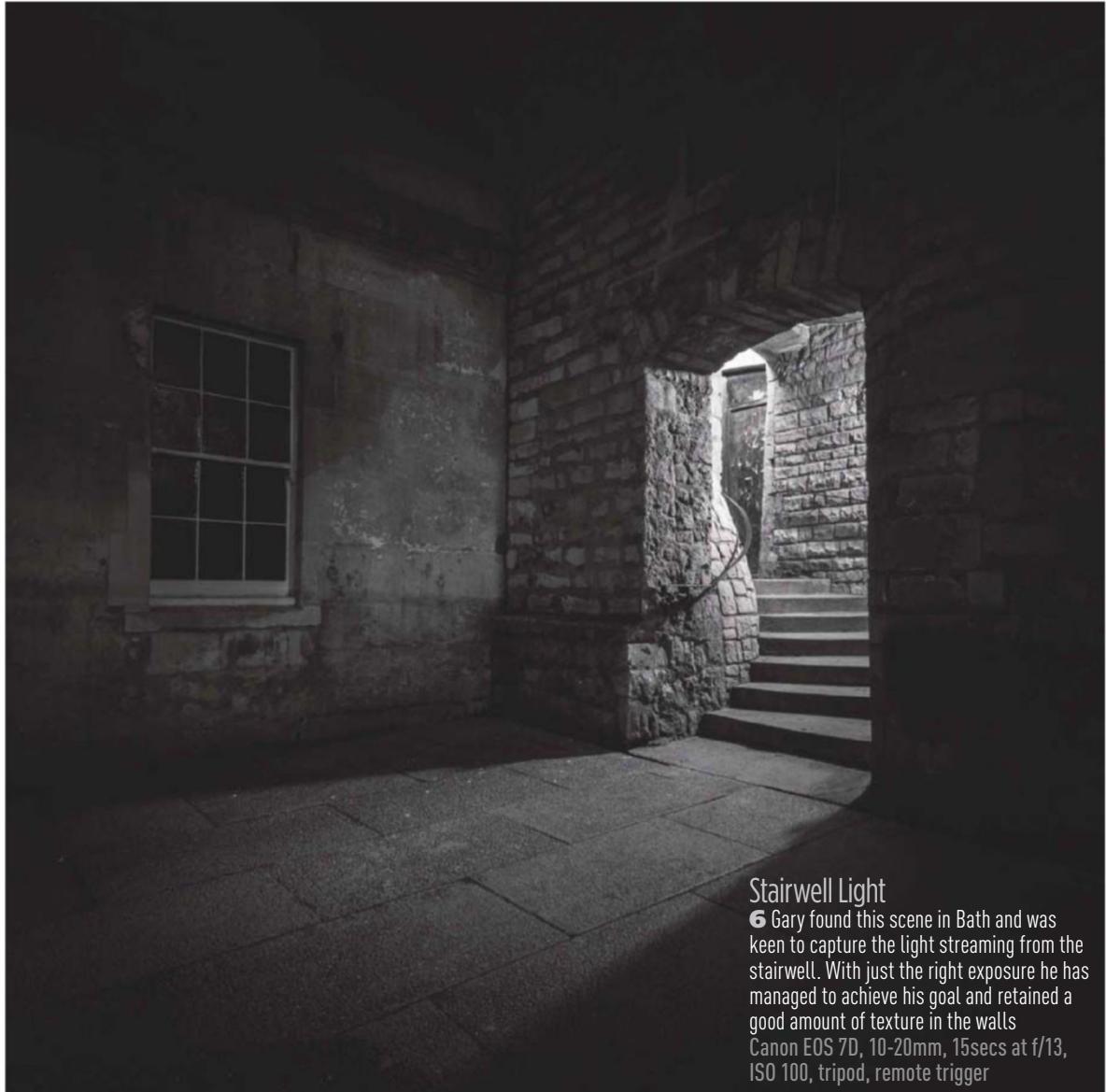
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2

**By Whitby Pier**  
**5** Gary was aiming for a fine-art, minimalist, long-exposure image here. It's a perfect location to achieve such an end and Gary has succeeded

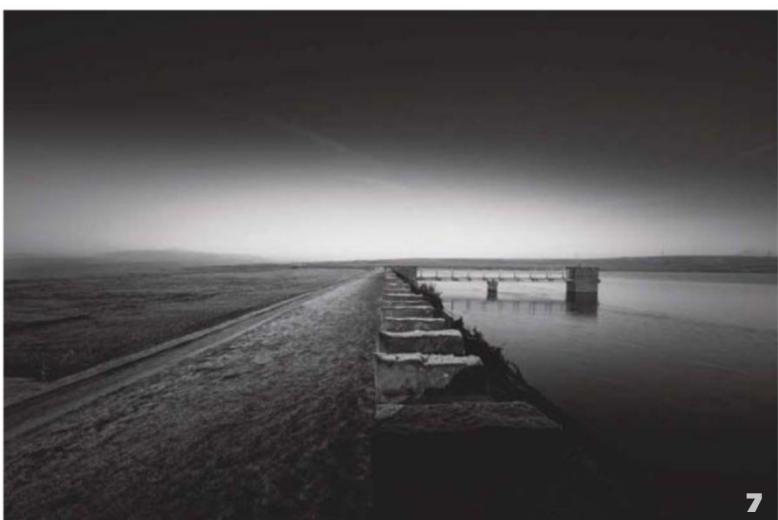
Canon EOS 7D, 10-20mm, 50secs at f/16, ISO 100, tripod, ND filter, remote trigger



#### Stairwell Light

**6** Gary found this scene in Bath and was keen to capture the light streaming from the stairwell. With just the right exposure he has managed to achieve his goal and retained a good amount of texture in the walls

Canon EOS 7D, 10-20mm, 15secs at f/13, ISO 100, tripod, remote trigger



#### Blackstone Edge

**7** With this image, Gary converted it to black & white and tweaked the Contrast, Levels and Clarity settings. He then added a vignette and gradients to darken the sky

Canon EOS 7D, 10-20mm, 1/80sec at f/11, ISO 100, tripod



## Dave Fieldhouse, West Midlands



It was after a friend commented on the high quality of his holiday snaps that Dave started to take photography more

seriously. Within weeks he had immersed himself in books and magazines, and bought his first DSLR. As you can see from the images here, Dave's heart lies in landscapes and enjoys the whole process.

### The Boat Shed

1 This shot was taken on the banks of the Swan River, just outside Perth, Australia. As Dave says, it's a simple composition, straight down the jetty. The jetty is not as stable as it appears and ruined a couple of Dave's shots. Canon EOS 5D Mark III, 16-35mm, 200secs at f/18, ISO 100, tripod, hard grad filter, Lee Big Stopper



2



## Hamelin Bay

**2** A fallen jetty in Hamelin Bay, Western Australia. Dave has gone for a minimalist style here. The gulls are a huge compositional bonus

Canon EOS 5D Mark III, 24-70mm, 60secs at f/16, ISO 50, tripod, Lee Big Stopper

## Roach End Barn

**3** Dave's inspiration for this shot came from the scenes captured by Old Master painters. He has achieved this beautifully with the side light hitting the barn

Canon EOS 5D Mark III, 16-35mm, 1/5sec at f/16, ISO 200, soft grad, tripod

## Winnatts Pass

**4** The glowing foreground is a great way to draw our eye towards the main point of focus in the image – the road. The leading lines motif is also present in the dispersing vapour trails in the sky

Canon EOS 5D Mark III, 16-35mm, 0.4sec at f/16, ISO 200, hard grad filter, tripod

**1**

**5**

## Bamford Edge

**5** 'Bamford Edge in the Derbyshire Peaks is a classic well-known sunset spot,' says Dave. 'The cliff rocks were brightly lit by the wonderful side light, so I decided to focus on these, rather than the interesting rock formations at my feet'

Canon EOS 5D Mark III, 16-35mm, 1/5sec at f/13, ISO 100, ND filter, tripod



**3**



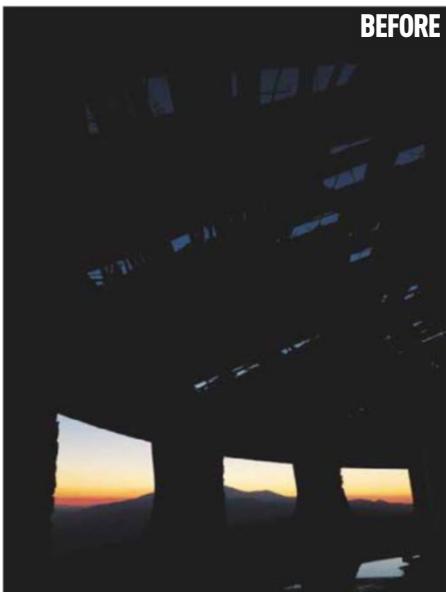
**4**





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



## Distant sunset

Alex Harford

Canon PowerShot G1 X,  
15.1mm, 1/60sec at f/4, ISO 1000

I'M REALLY not sure what we're looking at here, but I'm guessing it's some sort of circular room with a roof in need of repair, and a view over a valley or the sea. It reminds me of a Greek beach café that's seen better days.

Either way, what my eyes see are two

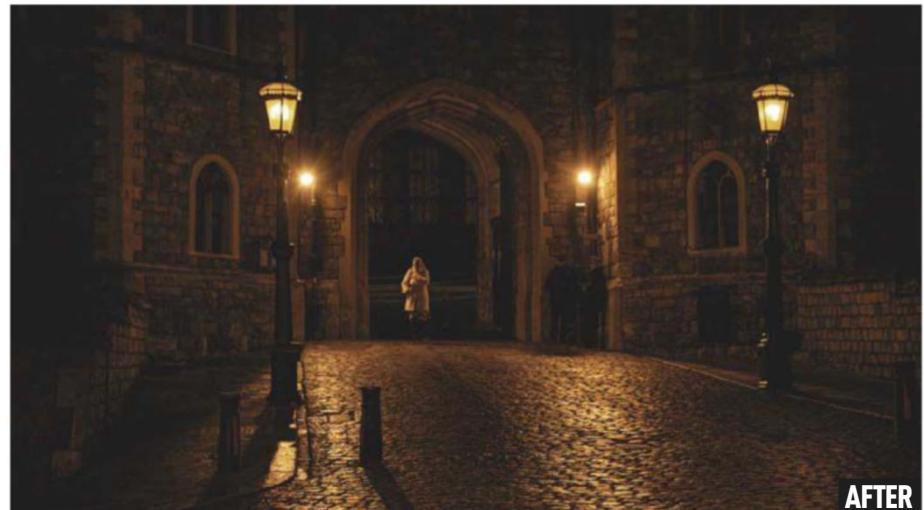
competing elements that make my brain hurt as it tries to determine whether we should take in the view first or attempt to work out what those patches of blue are in the upper half of the frame. As soon as I settle to look at the blue bits the sunset calls to me, and when I draw my attention towards that dusky voice the blue patches start playing the drums. The experience is exhausting, and, if you'll excuse the hyperbole, could be used as a form of torture to extract secrets from enemy spies.

Alex has found a fabulous place to be, but hasn't decided what he wants us to look at first, which leaves us wandering. We need definite direction and, as the two elements in this shot are so powerful individually, the only option is to sacrifice one for the other.

I've taken the decision to get rid of the blue bits so I can sip my coffee and enjoy the view in peace. With the blue patches gone we know exactly where to look and, happily, our minds can be at rest.

## Released Andrew Wilson

Nikon D600, 28-300mm, 1/100sec at f/4.5, ISO 1600



ANDREW has caught an interesting moment as this white-clad lady emerges from the towering stone gates of this imposing building. She might be stepping out of jail – or out of anywhere, actually, as Andrew's contrast has concealed much of the information we need to know what sort of place it is. Those deep, dark shadows hide even what the walls are made of and fill much of the frame with blackness.

A lower-contrast approach, at the time of shooting as well as in processing, would have opened the shadows to reveal more of the scene. The lady still stands out, as the contrast between her and the background is more than sufficient to ensure we look at her first.

Andrew's building also suffers from not being quite straight, because the

camera wasn't straight, so some rotating and a bit of keystone correction have been used to simulate what the picture could have looked like perfectly lined up.

It is a common mistake to treat already-contrasty scenes with more contrast, when in fact what they need is less.

**'A lower-contrast approach, at the time of shooting as well as in processing, would have opened the shadows to reveal more of the scene'**

## Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99



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AFTER



BEFORE

## Sea and stars Adrian Mills

Pentax K-5, Pentax 12-24mm, 67secs at f/18, ISO 100

THIS REALLY is quite something. Adrian's astro shot caught my eye immediately, as it stands out for so many reasons. The colours are just fabulous and the composition works perfectly – with that dramatic line of brightness coming down almost to meet the sea. I also love the square crop as it is unusual, but it suits the shot perfectly. It is all very exciting, and quite 'wow'.

What doesn't work for me quite so well is the amount of image noise in the picture. I wonder if perhaps 67secs at f/18 and ISO 100 weren't enough, and Adrian has had to lighten the

frame to bring out the detail. There are slabs of black noise in the sky that only disappear when the sky is darkened.

I've made a version using the colour from Adrian's original overlaid on the lower-noise Green Channel Luminance, which does make some of the noise go away, but which misses the wonderful tones and colours of Adrian's shot.

Noise or no noise, I still think this is an amazing picture, and one well deserving of my picture of the week prize. Well done.

Picture  
of the  
week

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Lowepro Pro Runner RL x450 AW II

● £296 ● [www.lowepro.co.uk](http://www.lowepro.co.uk)

Is Lowepro's roller-friendly Pro Runner the best bag for photographers on the move?

**Michael Topham** puts it to the test

### At a glance

- Switches from a roller bag to a backpack and vice versa
- Dedicated space for a laptop, tablet and graphics tablet
- Sturdy urethane wheels for smooth rolling transportation

THE NEW Lowepro Pro Runner RL x450 AW II's versatile design, which allows you to carry it as a backpack or roll it beside you, is perfectly suited to travelling. With contoured shoulder straps, padding on the back panel and a removable waist belt, it's as comfortable to carry on your back as it is to pull along.

Inside, there's a host of internal dividers to arrange your kit as you'd like. At full capacity I managed to cram in a pro-spec DSLR with 70–200mm f/2.8 lens attached, four additional lenses including a 24–70mm f/2.8, as well as a spare pro-spec DSLR body and a flashgun. Despite Lowepro's Pro Roller X200 AW having more internal space, the RL x450 AW II is more comfortable on your shoulders and offers superior compartments at the front, which can accommodate both a laptop and tablet. There's a thin accessory case that's ideal for storing portable hard drives, chargers and cables as well as a built-in all weather cover and straps that combine with a SlipLock tripod cup to secure a pro-spec tripod.

### Verdict

It's quite a statement, but having used the RL x450 AW II extensively, I'm left with the lasting impression that it's the most versatile camera bag I've ever used. It's not light (4.3kg), but its dual-purpose design is superbly implemented and the zips and material used in its construction are second to none.



### THE PRO RUNNER AW SERIES

The RL x450 AW II is the largest and most expensive model in Lowepro's Pro Runner series. If you like the sound of the RL x450 AW II but would prefer a lighter alternative, the Pro Runner BP 450 AW II (2.91kg) without a grab handle and rolling wheels is worth a closer look. With comparable internal dimensions, it is capable of holding just as much gear as the RL x450 AW II and costs £80 less. The smallest backpack in the range is the Pro Runner BP 350 AW II (£184), and is designed to be even more compact while maximising internal space.

**Amateur  
Photographer**  
Testbench  
**GOLD**  
★★★★★



# G-Technology G-Drive ev ATC with Thunderbolt

£180 [www.g-technology.com](http://www.g-technology.com)



Amateur  
Photographer  
Testbench  
**GOLD**  
★★★★★

I REGULARLY use portable hard drives for taking my images, videos and documents to and from work. However, the finish on them tends to get a little battered and the inevitable knocks my bag takes during the commute have made me realise I may do some damage to the hard disk drive.

There are a few rugged hard disk drives on the market, but G-Technology has come up with a particularly good solution. The G-Drive ev ATC is a hard drive fitted inside a waterproof and drop-proof rugged case. Out of the box, it has a 1TB disk that spins at a rate of 7,200rpm and is available in Thunderbolt or USB 3.0 versions. There's no need to fiddle about with plugging in external cables, as it's powered by the Thunderbolt or USB 3.0 connections, and the leads are built into the case and come with a protective rubber cap.

When in the case, the hard disk is rated as being able to withstand a 2m-drop on to a carpeted concrete floor and it can survive in up to 1ft (30cm) of water for up to 30 seconds – but, brilliantly, it floats, so this shouldn't be too much of an issue. As an added bonus, the case provides pressure resistance and also prevents dust creeping in.

However, the really great part is that it's compatible with the standard G-Drive ev and G-Drive ev SSD ranges so you can pop out the 1TB disk it comes with and insert another drive. This is useful if you already have a drive, or wish to use an SSD drive for even faster transfer speeds.

I've been using the drive for a month or so now – it's travelled in my bag, been on planes and gone out shooting along with my laptop – and I can't fault it at all. Obviously, I've knocked and kicked it about far more than I'd normally treat a hard disk drive, but it's still working perfectly.

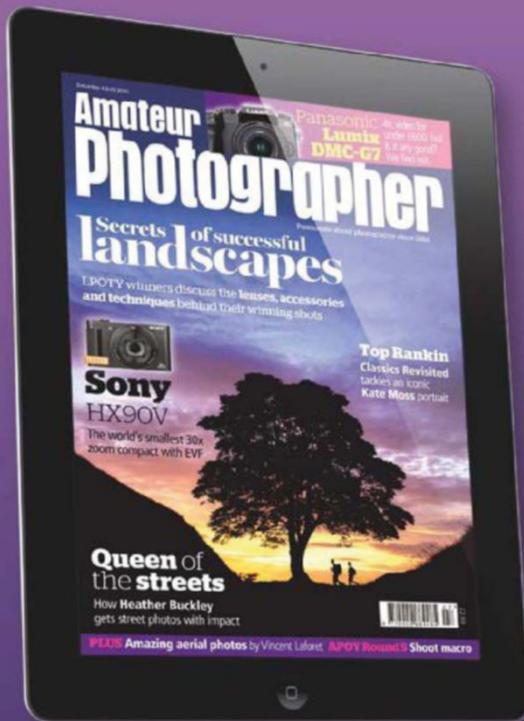
As for the transfer speed, I've been using it with the built-in Thunderbolt lead to store and edit video and as a scratch disk in Adobe Premiere. So far, it's performed brilliantly all round.

If you're a photographer or videographer who regularly carries a disk with you, or you sometimes find yourself editing in the field in a far-from-perfect environment, I highly recommend the G-Drive ev ATC with Thunderbolt.  
**Richard Sibley**



# Amateur Photographer

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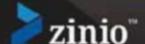
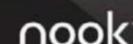
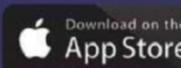


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## At a glance

- 16.3-million-pixel, APS-C X-Trans CMOS II sensor
- ISO 200-6,400 (raw), 100-51,200 (JPEG)
- 2.36-million-dot OLED viewfinder
- 3in, 920,000-dot tilting LCD
- New 77-area AF system
- 8fps continuous shooting
- £499 body only



# Fujifilm X-T10

**Andy Westlake** tests **Fujifilm's X-T10**, which promises the best bits of the popular X-T1 at a lower price

## For and against

- + Traditional control dials make shooting a pleasure
- + Excellent viewfinder
- + Compact, portable body design
- Screen isn't touch-sensitive
- Limited ISO range in raw
- Sub-par video quality

## Where in the range

**Fujifilm X-T1**

**Price** £880 body only  
The superb 16.3MP X-T1 offers excellent image quality in a rugged weathersealed body with a huge array of control dials

**Fujifilm X-A2**

**Price** £350 with 16-50mm lens  
Fujifilm's entry-level CSC uses a 16.3MP Bayer-type sensor in a small body with much simpler controls

## Data file

Sensor	16.3MP, APS-C X-Trans CMOS II
Output size	4096x3264 pixels
Focal length mag	1.5x
Lens mount	Fujifilm X
Shutter speeds	30-1/32,000sec + bulb
ISO	200-6,400 (raw), 100-51,200 (JPEG)
Exposure modes	PASM, auto
Metering	Multi, spot, average
Exp comp	±3EV in 1/3 steps
Drive	8fps
Movie	Full HD at 60, 50, 30, 25 or 24fps
Viewfinder	2.36-million-dot OLED, 0.62x mag
AF points	77-point hybrid AF
Display	3.2in, 920,000-dot tilting LCD
Memory card	SD, SDHC, SDXC
Power	NP-W126 rechargeable Li-ion
Battery life	Approx 350 shots
Dimensions	118.4x82.8x40.8mm
Weight	381g (with battery and card)

The X-T10 gives attractive images straight out of the camera with minimum fuss

Fujifilm's DSLR-like X-T1 was undoubtedly one of the standout cameras of last year. With its combination of excellent image quality, dial-based controls and a rugged, compact body design, it earned numerous awards – including our own Premium Compact System Camera of the Year and our Reader Product of the Year at the 2015 AP Awards. Now Fujifilm is trying to build on this success with the launch of its simplified little brother in the shape of the X-T10.

The idea is clearly to offer a sensible subset of the X-T1's features in a camera that offers a similar handling experience, but at a lower price. To this end, the X-T10 uses the same



16.3-million-pixel, X-Trans CMOS II sensor (which includes on-chip phase-detection pixels for autofocus), alongside Fujifilm's EXR Processor II. It has a cosmetically very similar DSLR-style design, with a centrally mounted electronic viewfinder and tilting rear screen. Fujifilm's signature dial-led control layout is also present, including top-plate shutter-speed and exposure-compensation dials (most lenses have their own aperture dials).

What the X-T10 lacks in comparison to the X-T1 includes weatherproof construction, ISO and metering-mode dials, and some smaller refinements such as dial locks and a PC sync socket for studio flash. The viewfinder isn't as big, offering 0.62x magnification

compared to the X-T1's vast 0.77x, while the SD card now slots into the same compartment as the battery rather than living under a separate side-mounted door.

However, the X-T10 gains a few new features commensurate with its more entry-level target audience. There's a pop-up flash that is cleverly hidden in the viewfinder housing and released by a switch on the top-plate. Another switch puts the camera into its beginner-friendly Auto mode, and allows access to subject-optimised scene modes. The X-T10 is also noticeably smaller and lighter than the X-T1, making it easier to carry around with you all day.

Available in either a staid all-black, or a rather attractive

silver-and-black design, the X-T10's body-only price is £499. Two lens kits will also be available, with the XC 16-50mm f/3.5-5.6 OIS II for £599, or the premium XF 18-55mm f/2.8-4 R LM OIS for £799.

### Features

The X-T10 offers an impressively broad feature set, with a specification that would have looked outlandishly advanced just a few years ago. The sensitivity range covers ISO 100-51,200, although raw-format recording is frustratingly restricted to ISO 200-6,400. Continuous shooting is available at 8 frames per second, with continuous autofocus during shooting.

Shutter speeds range from

1/4,000sec to 30sec plus bulb with the conventional mechanical shutter. However, a fully electronic shutter allows the top end to be extended to a staggering 1/32,000sec, allowing the use of fast lenses wide open in bright sunlight. The electronic shutter is also completely silent, which is great in situations where the clack of a mechanical shutter would be intrusive. It can potentially show distortion with moving subjects, though, and strangely it can't be used with the extended ISO settings. A menu setting allows you to choose whether to use the electronic or mechanical shutter, or gives you the option of allowing the camera to switch between the two as required.

As we'd expect, the X-T10

has built-in Wi-Fi for connection to a smartphone or tablet. This allows remote control of the camera with a live view display on the smart device, which is perfect for shooting on a tripod with, say, the camera at odd angles. It's also possible to transfer images to your phone for sharing online. Fujifilm hasn't included an NFC chip for easy set-up, but its implementation of Wi-Fi makes connecting the camera to the

phone extremely straightforward anyway, so this is no real loss. Full HD movie recording is available at up to 60fps and with full manual control over recording. The camera has built-in stereo microphones, along with a 2.5mm stereo socket for an external microphone. A dedicated red record button on the top-plate initiates recording at any time, but can be re-purposed to another function if you prefer.

### Screen and viewfinder

The X-T10's centrally placed electronic viewfinder is the same 2.36-million-dot OLED unit previously seen on the X-E2, with 0.62x magnification and 100% coverage. It's a really nice finder, being bright and clear, and it matches the optical finders on most APS-C DSLRs for size. By default the display gives rather over-saturated colours, but this can be adjusted in the menus. However, the window is unusually small, so you need to align your eye with it perfectly to see properly into the corners of the screen. The information display shows extensive exposure information, including an electronic level and live histogram, and usefully it all rotates when shooting in portrait format. An eye sensor allows automatic switching with the rear screen.

The screen itself is a 3in, 920,000-dot LCD that tilts upwards by 90° for waist-level shooting, and downwards by 45° for high-angle shots. However, like all tilt-only screens, it becomes much less useful when shooting in portrait format. It's not touch-sensitive, so it can't be used for focus-point selection. Like the viewfinder, it's great to use when shooting and gives a clear view of the subject.

### Build and handling

With its boxy, high-shouldered design, the X-T10 can look a bit odd from some angles, but the advantage is that it gives more space for controls and more room for your right hand to grip. Indeed, with a cleverly sculpted front grip, rear thumb hook and grippy rubberised coating, the X-T10 feels impressively secure in your hand for such a small camera.



A wide range of lenses can be used via adapters. This was shot with the £300 Laowa 60mm f/2.8 Macro, which is capable of 2x magnification



The new 77-area AF system allows the selection of focus-point groups

## Autofocus

THE X-T10 comes with a new advanced autofocus system, which will also be available in a firmware update for the X-T1 (as Version 4). For static subjects this employs Fujifilm's familiar 49-point grid covering most of the frame, with the AF area size selectable in five steps to match the subject. However, it adds eye-detection AF for portraits, along with two completely new modes for continuous focusing on moving subjects.

The 'Wide tracking' mode uses an expanded 77-point grid covering effectively the entire sensor. It's designed to follow subjects moving across the frame and keep them in focus. The subject's expected starting point, where the camera will initially attempt to acquire focus, can be set anywhere in the frame.

'Group' mode uses sets of AF points positioned in a defined area of the frame, and is designed for when you wish to maintain a specific composition. When shooting at 3fps in 'CL' mode, it's possible to select between 3x3, 5x3 and 5x5 focus-point sets, and move them

almost anywhere in the frame. In 8fps 'CH' mode the camera can only use phase detection for focusing, so you're limited to selecting 3x3 or 5x3 groupings in the centre of the frame.

With static subjects the X-T10 focuses quickly, silently and accurately, especially with the small 16-50mm kit zoom. It also works well in low light, where you might prefer to turn off the blindingly bright autofocus illuminator as it's rarely needed. Focus speed is, however, lens dependent, and some of Fujifilm's premium fast prime lenses such as the XF56mm f/1.2R are noticeably slower.

We haven't yet had time to test continuous focusing out fully, but initial impressions are quite positive. It's certainly a real improvement over Fujifilm's previous efforts, and promises to make the X-T10 (and indeed the X-T1) much better at shooting moving subjects. We're aiming to produce a more in-depth article covering the real-world capabilities of the new focus system shortly, so look out for this in the next month or two.

With die-cast magnesium-alloy top and base-plates and aluminium dials, build quality feels solid enough, if not quite as rugged as the weatherproof X-T1. It is noticeably nicer than the recently launched and broadly similar Panasonic Lumix DMC-G7.

In use, the X-T10 behaves rather like a simplified X-T1, which of course is the whole idea. It is based around traditional analogue controls, with top-plate shutter speed, exposure compensation and drive-mode dials. Twin electronic control wheels are placed on the front and back of the body, both of which can be clicked inwards to function as buttons. They're not entirely convincing, with a somewhat loose and imprecise action, and this slightly detracts from the



White balance and exposure are both consistently well judged



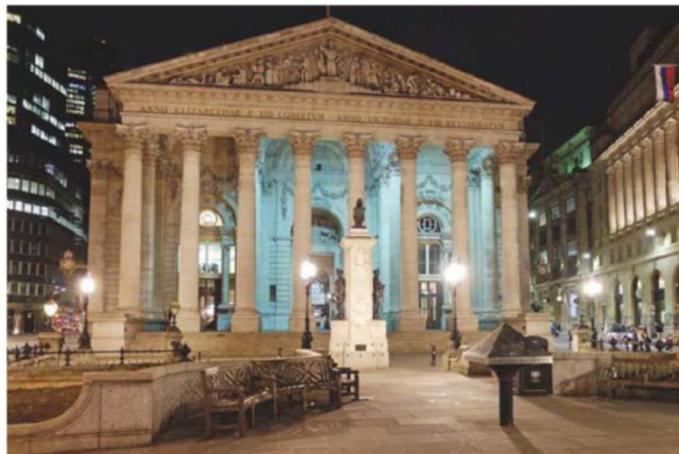
experience of using the camera.

The shutter-speed dial has timed positions from 1-1/4,000sec + bulb in whole-stop increments, and intermediate speeds can be selected using the front electronic dial. Setting the shutter-speed dial to the T position allows the entire range from 1/32,000sec-30secs to be accessed using the front electronic dial. The drive-mode dial gives access to panorama, multiple exposure and bracketing modes, alongside the more usual single and continuous shooting. Less conventionally, it's also used to access image-processing 'advanced filters'.

Aperture is normally set by a ring on the lens, but certain Fujinon lenses lack this control, including the XC 16-50mm, which

is the cheaper of the two kit zoom options. In this case, aperture is set using the rear control dial, which works fine but doesn't give quite such a satisfying handling experience. The XF 18-55mm zoom does have an aperture ring, along with a very useful stop-faster aperture, and would be our kit of choice for starters, although it does come at a £200 premium.

By default, clicking the rear dial engages manual-focus aids and switches between them. Alongside magnified live view, the X-T10 has a peaking display that highlights in-focus edges of the subject, along with Fujifilm's unique digital split-image display. Clicking the front dial switches between AF area modes, but this can be changed to suit your preference. Indeed, it's just



At higher ISO settings, the X-T10 gives strong colours and low noise

## Focal points

The X-T10 resembles a slimmed-down X-T1, but with a few new features of its own

### Flash release

A lever next to the drive-mode dial releases the built-in pop-up flash.



### Hotshoe

This is compatible with Fujifilm's external flash units and third-party alternatives.

### Mode switch

When set to auto, the mode switch gives access to the simple-to-use auto and subject-orientated scene modes.

### Connectors

A spring door hides the Micro HDMI, Micro USB and 2.5mm stereo mic sockets. The Micro USB port also takes Fujifilm's RR-90 remote release, and the 2.5mm socket accepts Canon and Pentax-compatible remotes.

### Battery

The NP-W125 battery is shared with other X-system cameras, and gives around 350 shots per charge.





I converted this shot to monochrome using the in-camera raw processor

► one of seven user-customisable controls, along with the top-plate video button, the four buttons of the D-pad, and an additional rear Fn button. I assigned the D-pad to move the AF area directly around the frame, as I find this gives a particularly fluid way of shooting when using the electronic viewfinder. The directional keys themselves are noticeably easier to find and activate by touch compared to the X-T1's notoriously recessed and spongy ones.

ISO sensitivity doesn't have its own control, but can be assigned to a function button, or set via the on screen Q menu that gives quick access to 16 user-selectable settings. I assigned ISO to the front control dial, meaning I could click the dial in to activate the setting, then rotate the dial to change it. This works really well, and personally I much prefer it to the X-T1's awkwardly placed locking ISO dial.

### Performance

With the same sensor and processor as other X-system cameras going back to the 20-month-old X-E2, I wasn't expecting any great surprises from the X-T10 with regard to image quality, and didn't really see any either. On one level this is a good thing, as it means you get Fujifilm's signature lovely colour rendition, via its 'film-simulation' modes that are designed to mimic classic film emulsions. Personally, I prefer the 'Astia/soft' and 'monochrome + red' filter settings, but there are plenty of other options to suit different tastes.

However, we've seen equally nice colour from the X-A2, which

uses a conventional 16MP Bayer sensor, so we can't help wonder what Fujifilm might be able to deliver using one of the latest 24MP Bayer sensors that give excellent results in cameras like the Nikon D7200. Crucially, the raw files would be rather easier to handle in third-party software.

These thoughts aside, the X-T10 generally performs very well in practical use. Metering is usually well judged, and because the camera provides a live preview of the exposure it's easy enough to apply any necessary compensation without resorting to guesswork. Auto white balance tends to work well, although it can occasionally drift towards a slightly cool interpretation of the scene. However, if you shoot raw, you can always re-convert in-camera using your preferred settings without even having to touch a computer.

High ISO image quality has always been a Fujifilm strength, and the X-T10 accordingly delivers really nice results up to ISO 3,200 at least. One real annoyance, though, is that raw recording is limited to the ISO 200–6,400 range, and you can't access the extended sensitivity settings unless you have raw disabled (and have also turned off the electronic shutter option in the menu). This is pretty infuriating when shooting in low light with no option but to boost the ISO, and I'd really like to see Fujifilm make raw files available at any setting, just like every other brand. Along with the ability to use your own preferred noise reduction at high ISOs, this would allow more effective highlight recovery at ISO 100.

AP

# Lab results

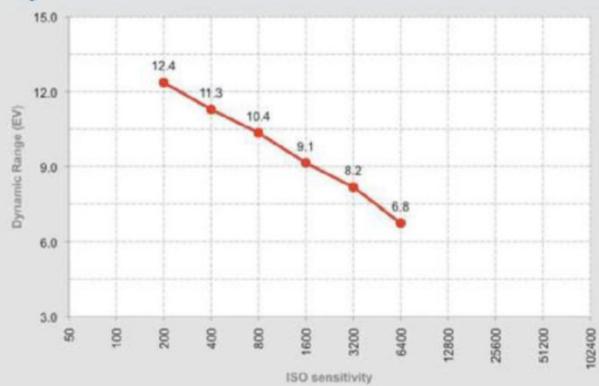
Andrew Sydenham's lab tests reveal just how the camera performs

WITH the same sensor and processor as other recent Fujifilm cameras such as the X-T1, the X-T10 gives much the same image quality. This isn't a bad thing, as these cameras are capable of giving very fine results, with particularly attractive JPEG colour output.

High ISO images tend to look very good too, with excellent noise suppression and colour retention. But infuriatingly, Fujifilm limits raw format recording to ISO 200–6,400, so you're stuck with the in-camera processing at higher sensitivities.

The unusual colour filter array also means that X-Trans image files tend to look different to those from conventional Bayer cameras, when viewed at the pixel level. Not all raw converters can handle the raw files, either, although Adobe Camera Raw and Capture One can both produce good results.

### Dynamic range



Because of its X-Trans CMOS sensor, we've had to treat the X-T10 slightly differently to usual in our Applied Imaging tests, and as a result the numbers don't necessarily compare directly to conventional Bayer-sensor cameras. We measure 12.4EV range at ISO 200, which gives plenty of latitude in exposure and post-processing. This drops monotonously as the sensitivity is increased, but even at ISO 3,200 we see a quite respectable 8.2EV range.

### Resolution



The X-T10's 16.3-million-pixel sensor resolves essentially as much detail as it possibly could in our test chart shots, at around 3,200lp/ph at ISO 100. It drops only slightly on raising the ISO, still achieving around 2,800lp/ph at ISO 1,600 and 2,600lp/ph at ISO 6,400. Naturally, at the higher JPEG-only sensitivity settings, noise has an increasing impact, and by ISO 51,200 it reduces the resolution to just 2,200lp/ph.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analysers software. Visit [www.image-engineering.de](http://www.image-engineering.de) for more details

## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 25,600



JPEG ISO 51,200



At ISO 100 (which is only available in JPEG), the X-T10 gives an essentially noise-free image, with good rendition of fine detail and attractive colour (although highlights visibly clip). Switch to ISO 200, the lowest setting available in raw, and the image quality is still excellent but there's more detail retained in the highlights. Noise only really starts to have an impact at ISO 1,600, with shadow detail starting to block up a bit. From this point onwards it has increasing impact, but even ISO 6,400 gives quite acceptable results for less critical purposes. The top three settings – ISO 12,800 through to ISO 51,200 – are only available in JPEG, and give very marginal results. Indeed, the top setting is barely usable at all.

## The competition



### Olympus OM-D E-M10

**Sensor** 16.1MP, Four Thirds Live MOS

**ISO** 200-25,600

**Price** £400 body only

With its compact DSLR-like design, including a high-quality EVF, tilting screen and built-in pop-up flash, the E-M10 is very similar to the X-T10. It includes in-body image stabilisation that works with every lens.

### Panasonic Lumix DMC-G7

**Sensor** 16MP, Four Thirds MOS

**ISO** 100-25,600 (extended)

**Price** £600 body only

Panasonic's latest contender has a larger body with a chunky handgrip and fully articulating screen. It can record 4K video internally, and includes Panasonic's 4K Photo mode for extracting high-resolution stills from video footage.

### Sony Alpha 6000

**Sensor** 24.3MP, APS-C CMOS

**ISO** 100-25,600

**Price** £450 body only

The Alpha 6000 is a technological triumph that includes one of the most sophisticated autofocus systems we've seen on any camera. It can shoot at 11 frames per second and incorporates a 1,440,000-dot OLED EVF in its rangefinder-style body design.

## Our verdict

SO HAS Fujifilm's attempt to make a cut-down version of the X-T1 been successful?

Overall, I'd have to say it's worked pretty well. While the X-T10 obviously isn't quite as desirable as its big brother, it's a sensibly considered camera that fits most of the X-T1's best bits into a simpler, more approachable package. Indeed, in some respects it's actually nicer to use. The more tactile D-pad makes it easier to set the AF area to match your subject, and ISO sensitivity can be set up to be much quicker and easier to change.

In typical Fujifilm fashion, the X-T10 delivers consistently attractive JPEG files out of the camera, which is great if you don't want to spend all your time in front of a computer processing raw files. It's also a gateway to the spectacular Fujinon lens range, including such fine designs as the XF 35mm f/1.4R and the new XF 16mm f/1.4R. Admittedly, many

of these lenses are pretty pricey, but Fujifilm has started the process of producing a range of cheaper, slightly slower primes, starting with a 35mm f/2 due later this year.

Crucially, if you compare the X-T10 to its similarly priced competition, it's a very attractive package indeed. For example, compared to the Panasonic Lumix DMC-G7, it's smaller, feels better built and offers a more engaging user experience. Compared to the ageing Sony Alpha 6000, you get a more immersive viewfinder and more attractive JPEG output, wrapped up in a DSLR-shaped body design that enthusiasts appear to prefer. Even at its launch price, the X-T10 looks like great value for money. For photographers thinking of downsizing a bulky DSLR kit, as well as for beginners making their first steps into an interchangeable-lens system, it would be a great entry point to the brave new world of mirrorless cameras.

<b>FEATURES</b>	<b>8/10</b>
<b>BUILD &amp; HANDLING</b>	<b>8/10</b>
<b>METERING</b>	<b>8/10</b>
<b>AUTOFOCUS</b>	<b>9/10</b>
<b>AWB &amp; COLOUR</b>	<b>9/10</b>
<b>DYNAMIC RANGE</b>	<b>9/10</b>
<b>IMAGE QUALITY</b>	<b>8/10</b>
<b>VIEWFINDER/LCD</b>	<b>8/10</b>





# FREE SEMINAR

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## FREE NIKON SCHOOL SEMINAR

# KATE HOPEWELL-SMITH



Kate Hopewell-Smith has a fine art background and studied the history of art at degree level. Following graduation she worked in creative industries - TV marketing, fine art publishing and brand consultancy. Following a move out of central London to raise her children, she began to study photography as a hobby with the intent of being able to successfully capture her children as they grew. The hobby quickly grew into a successful business and she has never been in any doubt about her photographic passion - and that is photographing people. She believes you can only do this successfully if you enjoy making connections and building relationships.

Over the last 5 years she has chosen to specialise in Portraits, Weddings and Boudoir and is also now offering filming on DSLR. Kate plays an active role in the photography industry and has a reputation as a strong and generous trainer, she also writes for a variety of photography magazines. She is also a panel member for the Guild of Photographers and for the second year running represents the Nikon brand as one of their UK Ambassadors.

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The shallow depth of field in this shot was created by setting the lens to its maximum f/1.8 opening



# Canon EF 50mm f/1.8 STM

Twenty-five years after the EF 50mm f/1.8 II was launched, **Canon** has replaced its 'nifty fifty' with the new EF 50mm f/1.8 STM. **Michael Topham** finds out if it represents a bargain at just £129

**A**sk any Canon user what they think Canon's most popular lenses are, and I can guarantee that most will mention the classic EF 50mm f/1.8. Not only is it the most affordable lens in the EF line-up, it's also well matched to a wide variety of photographic genres.

Originally launched to replace the older EF 50mm f/1.8 in 1990, the EF 50mm f/1.8 II has built up a good reputation for being an extremely compact and inexpensive fixed-focal-length standard lens. Not only does it give a very natural looking perspective to images when used on a full-frame DSLR, its large aperture also allows users to easily separate a subject from its surroundings by creating a shallow depth of field.

With the new EF 50mm f/1.8 STM, Canon has looked to improve upon the old design and modernise it by incorporating a Stepper Motor (STM) for smoother and quieter autofocus. The question is, has Canon been successful in

creating what appears, at first glance, to be its best inexpensive standard lens to date?

## Features

It should be pointed out that being an EF lens, the EF 50mm f/1.8 STM is fully compatible with both Canon full-frame DSLRs and those that employ an APS-C sensor. Coupled to the latter and with the 1.6x multiplication factor of an APS-C camera taken into consideration, the EF 50mm f/1.8 STM becomes a highly practical and creative short telephoto lens that's equivalent to 80mm. To establish the lens's optical performance across its full image circle, I tested it coupled to a Canon EOS 5D Mark III full-frame DSLR, with which it offers a 46° diagonal angle of view.

Just like the two previous generations of the lens, the EF 50mm f/1.8 STM employs a six-elements-in-five-groups arrangement. The main difference in its construction is that it now features seven rounded diaphragm blades, as



opposed to the five straight blades used by its predecessor. This means it should give more attractively-blurred backgrounds at intermediate aperture settings (f/2.8 - f/5.6) than the 50mm f/1.8 II, which gives pentagonal out-of-focus highlights that many photographers find rather ugly. It also has the ability to focus closer, to 35cm (1.15ft).

The standout feature is the designation of STM on the front of the lens that denotes it uses Canon's Stepper Motor technology, which we've seen applied to a number of the manufacturers' lenses since 2012. Unlike the more familiar Ultrasonic Motor (USM), a Stepper Motor is better at producing the precise incremental movements which are required by contrast-detection autofocus in live view. This is ideal for creating professional-looking focus transitions when recording video and can also help to eliminate any obtrusive operational noises that can potentially ruin a soundtrack.



Taken at f/2.8, this shot combines shallow depth of field with an attractively-blurred background

Compared to previous incarnations, this lens is significantly quieter at focusing. Paired with a Canon EOS 70D that benefits from Movie Servo AF, the lens focused smoothly from near to far subjects and vice versa. However, it's not wholly silent in operation and some low-pitch whirring was traced in indoor movie footage when there wasn't enough ambient noise to cancel it out. As is the case for all STM lenses, manual focusing is the fly-by-wire type whereby the AF motor is activated by turning the focus ring.

While using the lens to focus closely, it became obvious that the optical unit extends forward by approximately 15mm, operating across its full focus range with just over half a turn of the focus ring. In a similar fashion to its predecessors, it doesn't suffer from a rotating front lens element, making it easier to use with polarising or neutral density gradient filters.

On the topic of filters, the EF 50mm f/1.8 STM has a filter diameter of 49mm, rather than the 52mm used on previous versions. So

if you own either of the older EF 50mm f/1.8 or EF 50mm f/1.8 II lenses, and already have a number of 52mm filters, upgrading to this lens could incur additional expense with replacing them. A more economical solution would be to acquire a 49mm to 52mm step-up ring.

#### Build and handling

In keeping with its predecessors, the EF 50mm f/1.8 STM is a small and lightweight lens, weighing 30g more than the EF 50mm f/1.8 II. Whereas the EF 50mm f/1.8 II has a highly plasticky feel in the hand – something that earned it the nickname 'plastic fantastic' – the build quality of the newer lens is far superior. Although still predominantly made of plastic, the replacement of a plastic lens mount at the rear for a metal one has enhanced its durability, while the plastic that's used in the construction of the barrel has a much more pleasing matt finish. When you pick up the lens and couple it to a DSLR, you immediately get the sense that it has been made to withstand

'Canon has looked to improve upon the old design and modernise it by incorporating a Stepper Motor for smoother and quieter autofocus'

more serious use, and the finer attention to detail, such as the embossed Canon logo on the top of the lens, is an improvement on what was printed on the barrel before.

On close inspection you'll notice there is no focus-distance indicator as on the EF 50mm f/1.8, and the manual-focus ring sits fractionally further back compared to the EF 50mm f/1.8 II. There's a single switch on the barrel to change between autofocus and manual focus, and with your left hand supporting the lens you need to stretch your thumb around the barrel to reach it. The switch itself is almost flush to the body and a better protrusion would inevitably improve operation in winter months when many users might resort to wearing gloves.

The lens is supplied with the newer centre-pinch style of lens cap, but if you'd like the ES-68 lens hood to minimise flare by deflecting stray light from entering the lens while offering some additional protection from

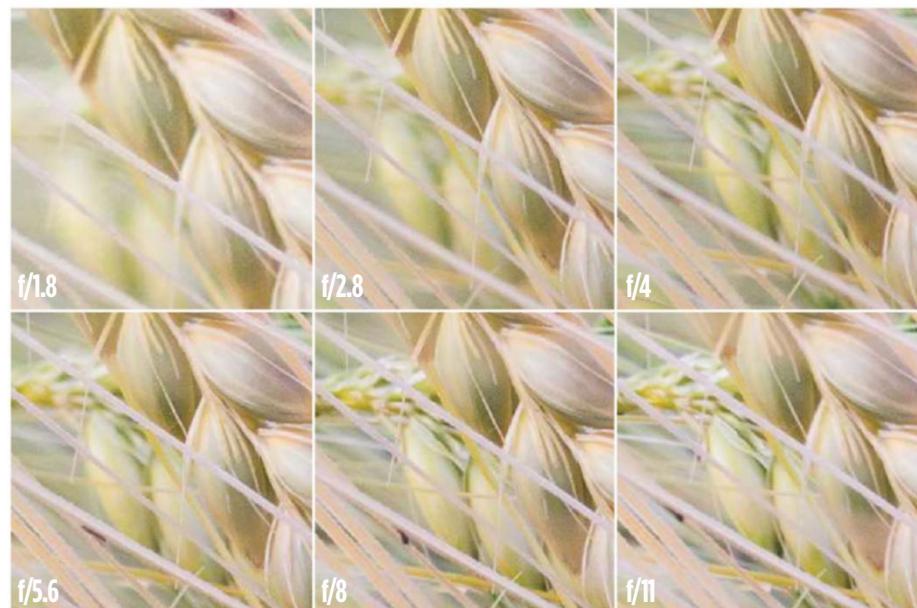


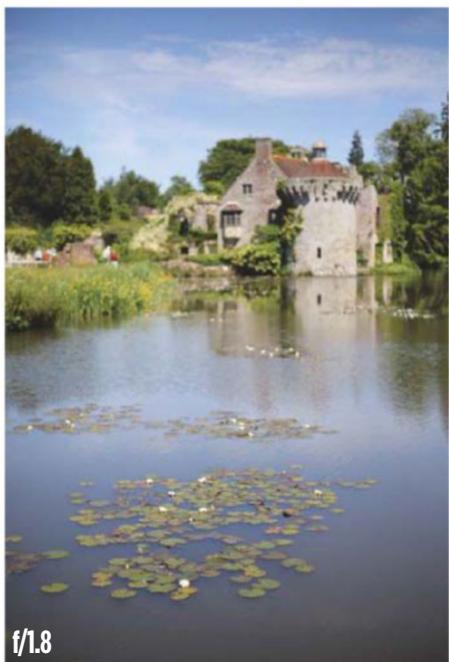
The lens is great for capturing incidental shots and is small enough to stow away in any camera bag



The centre of images are softer at f/1.8 than they are at f/2.8. Centre sharpness improves significantly as the lens is stopped down to f/4

**'Although still predominantly made of plastic, the replacement of a plastic lens mount at the rear for a metal one has enhanced its durability'**





f/1.8



f/4

Opening the lens to f/1.8 exhibits strong vignetting in the corners, but it disappears when you reach f/4

accidental impacts, you're required to spend an extra £20. This brings the total cost to just shy of £150 – £10 more than the Nikon Nikkor AF-S 50mm f/1.8 G, which includes a hood for the price.

#### Image quality

With an EF 50mm f/1.8 II residing in our stock cupboard, we ran a few comparison tests and found the results to be virtually identical. Just like the EF 50mm f/1.8 II, the trade-off in using the EF 50mm f/1.8 STM at its maximum aperture is the critical sharpness it resolves in its images, both at the centre and edges of the frame. When fully opened to f/1.8, images appear perceptibly softer than those taken with the lens stopped down to f/2.8. Users shouldn't disregard opening the lens fully and using it at f/1.8 to create a super-shallow depth of field. It's just worth knowing that centre sharpness and edge sharpness improve significantly by stopping the lens down a stop or two. To get the very sharpest pictures, the ultimate sweet spot is found between f/8 and f/11.

As one can expect from a fast prime, vignetting makes an appearance when the lens is used at its widest aperture settings. The vignetting features a gentle fall-off that's rather complementary to portraiture and subjects where you'd like to draw the viewer's eye towards the centre of the image. Closing the aperture from f/1.8 to f/2.8 sees corner shading gradually disperse, and by the time you reach f/4 it's unnoticeable.

Studying our images for chromatic aberrations revealed some purple fringing along high-contrast edges, but it's very indistinct and you'll only know it's there if you go in search of it. Our distortion chart did flag evidence of some barrel distortion towards the corners, but you'll be hard pushed to notice it in your images unless you apply a lens-correction profile and then compare it back and forth with the original.

AP

## Our verdict

THE EF 50mm f/1.8 II has long been due a replacement and the arrival of the EF 50mm f/1.8 STM has been met with great interest from the Canon faithful. The addition of the STM motor delivers a much quieter performance, and although it's not entirely silent in operation, unless you're recording video where there's no ambient sound it's not an issue that should be a concern.

Despite still being predominantly plastic, its build quality and overall finish is in a different league to the previous two versions. We particularly like the smooth manual ring that offers precise control for fine focusing adjustments and that Canon has listened to its users and reintroduced a metal mount.

So should you spend a bit more on the new EF 50mm f/1.8 STM? There's an argument that since there's no difference in terms of sharpness, the EF 50mm f/1.8 II still makes a great buy. But when you consider the autofocus and build-quality gains from the new lens it's a small price to pay for a significantly better-made optic that will last longer.



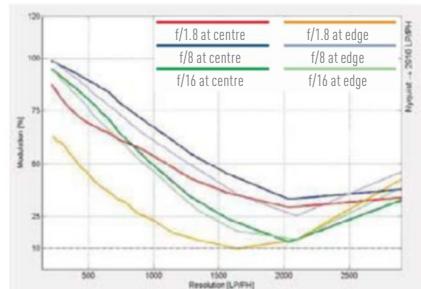
#### Data file

**Price** £129  
**Filter diameter** 49mm  
**Lens elements** 6  
**Groups** 5  
**Diaphragm blades** 7  
**Aperture** f/1.8  
**Minimum focus** 35cm  
**Length** 39.3mm  
**Diameter** 69.2mm  
**Weight** 160g  
**Lens mount** Canon EF

**Amateur  
Photographer**  
Testbench  
**GOLD**  
★★★★★

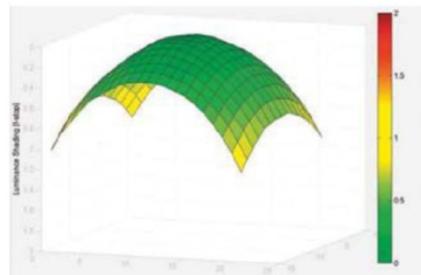
## Canon 50mm f/1.8 STM Resolution

Studying our lab results and sample images meticulously revealed signs of softness in the centre at f/1.8. However, stop down to f/2.8 and you'll notice that the centre immediately starts to sharpen up. The edges of images are perceptibly soft from f/1.8-f/2.8, but by the time you stop the lens down to f/4 and f/5.6 corner sharpness improves. Users who want to find the sweet spot and achieve ultimate sharpness should use the lens between f/8 and f/11. Close the aperture to f/16 or f/22 and diffraction slightly softens the image.



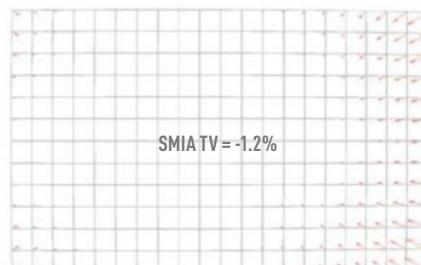
#### Shading

Shooting wide-open at the maximum aperture (f/1.8) results in strong vignetting at the corners and it's a similar story at f/2 where you can't fail to notice dark corners at the edges of the frame. Stopping down to f/2.8 sees vignetting reduce significantly, and although still present it's not as obvious in real-world images. Setting the lens to f/4 and beyond sees traces of vignetting vanish.



#### Curvilinear distortion

As to be expected from a fixed-focal-length standard lens, distortion is well handled. Our distortion chart did show a little barrelling towards the corners, but it's by no means anything to be concerned about and you'll struggle to observe it in real-world images unless you go looking for it.



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# Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

## ISO speeds

**Q** A lot of modern DSLRs push the boundaries of ISO settings, with speeds that would boggle the minds of film users, such as ISO 25,600. However, is this at the expense of slower speeds like 200 and 100?

Back in the day when the fastest film speeds were ISO 1,000 for colour and perhaps ISO 1,600 for black & white, we used to have much slower speeds, like ISO 64, ISO 50 and even ISO 25. I even recall using a red filter on a camera with ISO 50 in it, and shooting at ISO 6!

Are we missing something by going with even higher and higher speeds, when we might get a better picture with lower speeds?

**Andrew S Redding**

**A** The first question we need to consider is how having lower ISOs might give better image quality.

Even relatively inexpensive APS-C-sized cameras now routinely use 24-million-pixel sensors that are essentially noise-free at ISO 100 or ISO 200. They also have excellent colour accuracy and record sufficient dynamic range for 3 or 4 stops of additional shadow detail to be recovered in post-processing. So exactly what more would we be looking for from an ISO 25 setting?

The relatively high base ISO of current digital cameras compared to old films mainly reflects the fact that digital sensors are very efficient at converting light to an electronic signal that's used to generate the image. This means that they don't need so much light, in much the same way as the older slow films were superseded by faster emulsions. This isn't something that's really being traded off against high ISO performance, either – instead, sensor makers are gradually improving image

quality at both low and high sensitivities at the same time.

Shooting at low ISOs comes with real inconveniences too, often requiring the use of slow shutter speeds that demand a tripod, or larger apertures than are ideal for the shot. This is why the trend has always been towards higher ISO sensitivities.

Theoretically, though, having lower ISO sensitivities could provide images with even higher dynamic range and lower noise. This would be of most benefit to cameras that use small sensors (mainly compacts and smartphones), allowing them to come closer to matching SLRs for image quality. But using a larger sensor achieves this more easily, so several compact cameras now use 1in-type sensors, as does the Panasonic Lumix CM1 smartphone/camera hybrid.

**Andy Westlake**

## Developing old film

**Q** I have an old Kodak Verichrome Pan 620 film, which I have exposed in a Box Brownie. Is Ilford ID-11 suitable for developing this film, as I would like to do it myself? If it's not, could you recommend another developer?

**Roger Chandler**

**A** Despite its age, a datasheet for Verichrome Pan is still available on Kodak's website at [www.kodak.com/global/en/professional/support/techPubs/f7/f7.pdf](http://www.kodak.com/global/en/professional/support/techPubs/f7/f7.pdf). It recommends times for various different developers, including Kodak D-76, which is essentially the same thing as Ilford ID-11, so in principle you should be OK. In summary, recommended times are 8mins at 18°C or 7mins at 20°C.

With such an old film, though, it's unrealistic to expect that you'll get perfect results. Chances are you'll get relatively thin, low-contrast negatives,



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Dense filters such as infrared work best with the camera in live view

## Canon metering

**Q** When using my Canon EOS 700D, I'm used to pressing the release button halfway to see a preview of the shutter speed and aperture selected by the metering system. Recently, I've been using some dense filters (infrared and ND) and the exposure settings displayed with a half-button press would result in wildly underexposed shots. If I use live view, I get realistic exposure settings. Does this imply that there are two different metering systems in operation and, if so, do they both operate in the same selected exposure mode? I checked with another Canon camera and found the same behaviour.

**Robert Briggs**

**A** Your conclusion is correct here, Robert. Like all DSLRs, your Canon EOS 700D uses different metering systems depending on whether you're shooting with the optical viewfinder or live view, regardless of exposure mode.

When you use the viewfinder, the camera employs a metering sensor that's located within the viewfinder light path. Normally this works just fine, but when you place a strong filter in front of the lens, the meter can get confused by stray light entering through the eyepiece at the back of the camera, resulting in underexposure. The remedy for this is to cover the viewfinder when metering.

Switch to live view and the mirror flips up, blocking off the light path to the viewfinder. This means that the camera is unable to use the same metering system, so it switches to working from the image sensor itself. Not only is this inherently more accurate, but it's also a completely light-sealed pathway, so doesn't have any problems with strong filters. Because the camera also adjusts automatically to deal with the low light levels getting through the filter, live view is usually the best way to work with neutral density and IR filters.

**Andy Westlake**

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## Technical Support

although there's no harm in giving it a try.

**Andy Westlake**

### Not fit for film

**Q** I have a Fujifilm FinePix S5 Pro with a Sigma 28-105mm D Asph lens that works well on my Nikon F3HP film camera. Because of this, I bought a used Sigma 18-50mm f/2.8 EX DC lens, but in the viewfinder of the F3HP it gives a round image. Why won't this lens work on the F3HP?

**JA Barford**

**A** Your Sigma 18-50mm f/2.8 is a 'DC' lens that's designed to work with APS-C-sized digital sensors, which are smaller than 35mm film. Taking the 1.5x crop factor into account, it will effectively behave like a 27-75mm zoom



on your Fujifilm FinePix S5 Pro, but the image circle doesn't cover 35mm film, which means that the lens vignettes strongly on your F3HP. It would be extremely difficult to design an 18-50mm f/2.8 zoom that did cover full frame, and the resultant lens would be immense. So this is a design decision to make a useful f/2.8 normal zoom for digital SLRs.

The Sigma is a very decent performer, and gives a very

useful zoom range on APS-C cameras, so if I were you I'd keep it affixed to your S5 Pro and use the 28-105mm on your F3HP. If, in future, you want to make sure that you only buy lenses that will work on both cameras, you'll need to buy full-frame lenses. Sigma labels these 'DG' rather than 'DC'. For example, if you were after a lens that would work as a standard zoom on your S5 Pro and as a wideangle zoom on your F3HP, the Sigma 17-35mm f/2.8-4 EX DG HSM might be worth looking out for second-hand.

However, the zoom range is shorter than your 18-50mm, the maximum aperture is smaller at the long end and it's a rather larger, heavier lens with a 77mm filter thread.

**Andy Westlake**

## HOW IT WORKS

I am  
your

# apo lens



Apochromatic lenses use a group of three lens elements to reduce colour fringing (as above)

YOU may have seen my name on your lens, but usually I am an anonymous design feature. I am an APO or apochromatic lens.

A fundamental problem with camera optics is that the light that forms the image on the film or sensor comprises a range of wavelengths. Uncorrected, using a simple lens design, these different wavelengths focus at slightly different distances relative to the film or sensor plane. This results in soft images and chromatic aberrations where details in the image break up into rainbow colours. This is called colour fringing. Lens designers have fought to keep this property of light under control for many years and I am one of the more sophisticated solutions.

The simpler solution is to combine two lens elements into a group that accurately focuses two primary wavelengths, for example red and blue. This is an achromatic design. It's inexpensive, simple and brings tangible benefit, especially for

black & white photography. But the job is not entirely done, as a third primary colour wavelength, green, for example, will remain uncorrected. This is where I come in as an apochromatic lens, typically using a group of three lens elements, each having carefully matched low optical dispersion properties to accurately focus red, green and blue light.

Achromatic lenses have been around for over 100 years, but apochromatic lenses have only been widely used in more recent decades. 'APO' marked on a lens, in theory, identifies it as an apochromatic design, but manufacturers have also used the term as a marketing tool to identify a lens as a high-performer – even if reviews sometimes contradict this claim, while other lenses not claimed to be 'APO' can garner rave reviews.

Apochromatic designs are usually found in high-performance telephoto lenses and, unsurprisingly, in telescopes.



### BLAST FROM THE PAST

## Panasonic Lumix DMC-FZ1

**Ian Burley** profiles this pioneering bridge camera

**LAUNCHED** October 2002

**PRICE** £300

**GUIDE PRICE TODAY** £75

PANASONIC had only launched its Lumix consumer stills camera brand a couple of years earlier, but it was the DMC-FZ1 that made everyone take notice. The FZ1 would prove to be the first in a long line of impressive Lumix bridge cameras.

**What's good** The FZ1 was, for its time, compact and distinctive, combining retro design cues with modern looks. Its 12x 35-420mm Leica-branded DC Vario Elmarit zoom lens boasted a constant aperture of f/2.8 throughout the zoom range, plus optical image stabilisation and excellent lens performance. With its lithium-ion rechargeable battery, power stamina wasn't the major issue as it was with rival models' use of AA batteries. The FZ1 is a landmark camera and deserves to be a collector's piece as it is quite rare.

**What's bad** The 2MP sensor means print size is limited. ISO speed sensitivity is also limited to a maximum of 400. It has a low-resolution electronic viewfinder and a tiny low-resolution 1.5in rear LCD screen. There's no manual exposure mode and video is limited to QVGA and ten frames per second.



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# In the bag



By day Matt Emmett is a designer at a toy company, but at night he photographs abandoned and derelict structures

across the world. Visit [www.forgottenheritage.co.uk](http://www.forgottenheritage.co.uk)

## 3 Legged Thing Brian

**1** I love its lightness, and ease and speed of use as I can drop it to full height and lock it in seconds. It also folds to a very compact size. I've used it with a Pentax K-3 and even a Pentax 645Z medium-format camera.

## IR-converted Canon EOS 7D

**2** The Canon EOS 7D was the DSLR I was using prior to the Pentax K-3. After upgrading I decided to use it more creatively instead of selling. Protech Photographic in East Sussex has just converted it to a 720nm internal filter.

## Pentax K-3

**3** This is one of the best APS-C DSLRs around and ideal for my shoots. Tough and durable, with weather sealing, it gives fantastic results and noiseless gradations from the midtones into the shadows. The K-3 II is out now.



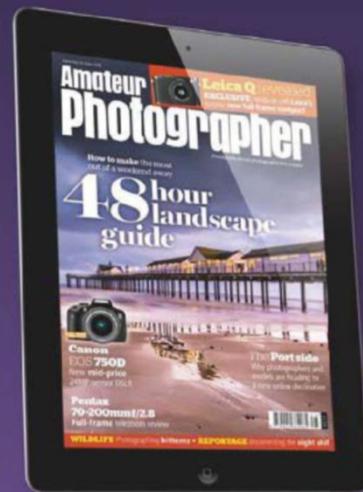
## HD Pentax-DA 20-40mm f/2.8-4 ED Limited DC WR

**4** This is a fantastic all-round lens. Having such great optics and variable focal lengths all packed into one lens is as good as carrying a few different primes with you, but thankfully it leaves a lot more room in your bag. It's sharp throughout its entire range and there is an almost total lack of chromatic aberration present. I'd say that it's my most used lens by far.



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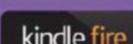
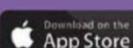


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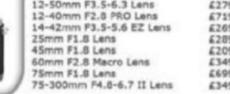
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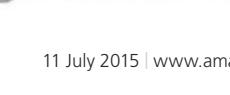
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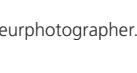
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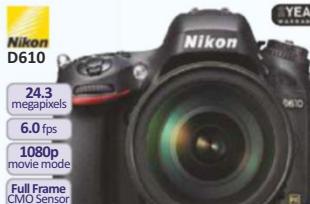
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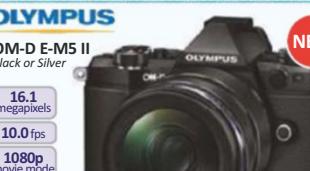
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Fuji Cashback\* offer ends 3.8.15

Olympus Cashback\* offer ends 31.8.15

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**70D Body** £734  
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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'

Adam – Portsmouth



EOS 7D Mk II



22.3 megapixels

6.0 fps

1080p movie mode

Full Frame CMOS sensor

up to £250 CASHBACK\* when bought with selected lenses

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18.1 megapixels

12.0 fps

Full Frame CMOS sensor

**1Dx Body** £4499

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**

★★★★★ "...bought this as an upgrade to the 5D Mk 2 and have never looked back." Dave – Cornwall



EOS 6D



22.3 megapixels

6.0 fps

1080p movie mode

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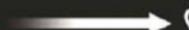
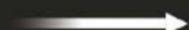


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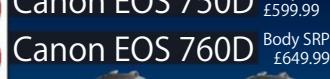


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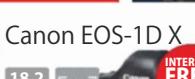
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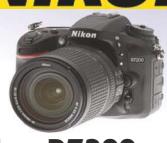


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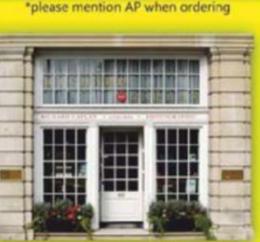
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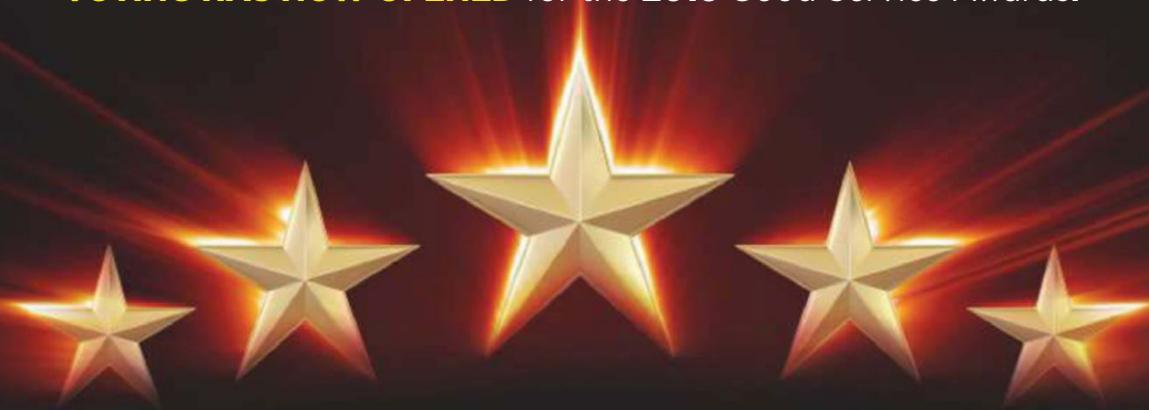




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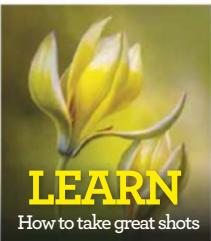
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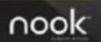
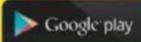


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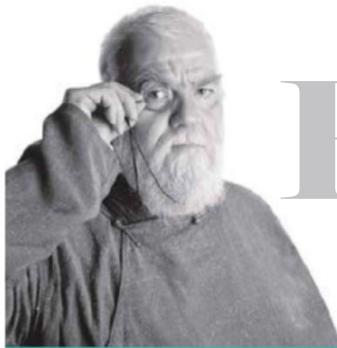
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# Final Analysis

**Roger Hicks considers...**

'Poem #91', 2013, by Boris Eldagsen



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**B**oris Eldagsen deliberately leaves his 'Poems' open to interpretation. They are all very different, as you can see if you visit [www.eldagsen.com](http://www.eldagsen.com). They seem to communicate, but it is not always clear exactly what they communicate. We don't all get the same message from a poem, so why should we all get the same message from a picture?

Think of Blake's *Jerusalem*, written as a savage attack on materialism and industrialisation. Then, once set to stirring music, it became a song of hope: England's second, unofficial national anthem. By the same token, what do you (I) get from

'Poem #91'? Hope? Despair? Peace? Loneliness? Transience? Timelessness? What music (or what texture of silence) do you hear in your head? After we die, Yama, Lord of Death, is reputed to hold up his mirror to reflect back at us all that we have done in our lives, good and bad. This is such a mirror, but for the living.

When we first discussed using one of his pictures, and before I'd decided which one, I said to Boris, 'Either you can tell me all about the picture, and I'll relay it to the readers, or I can talk about it without any input other than the picture. Which would you prefer?' As I expected, he said, 'The latter. It's a poem.' So, I don't know how he

set the image up. I deliberately didn't ask when he took it. I don't know if it was prompted by something he had seen, or whether he invented the whole scenario. I don't know if the person in the wheelchair is actually able-bodied. I don't know what camera or lens he used. I don't know what you will take from this picture. I'm not even sure what I take from it.

When we look at a picture like this, how far are our responses verbal, how far visual, how far emotional and how far unclassifiable or impossible to analyse? Can the form of a poem be appropriated for a photograph? This picture demonstrates, I think, that it can.

AP

**Roger Hicks** has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Alfred T Palmer



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